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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

THE PLACE OF MUSIC IN THE ELIZABETHAN DRAMA

by

Isabella Frances Worth

(A.B., Tufts, 1920)

submitted in partial fulfilment of the  
requirements for the degree of

Master of Arts

1931.

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# THE PLACE OF

## MUSIC IN THE ELIZABETHAN DRAMA.

### Chapter I. Introduction

Within the pages of Elizabethan drama, which Shakespeare and his fellow-dramatists have left to posterity, is a wealth of music, a treasure-store of lyric songs and old-time dances together with countless references to musical instruments and musical customs of the age. To the student of both drama and music this phase of Elizabethan drama offers a fascinating study which leads down many an interesting bypath. Since it is impossible, however, to follow all the paths opened up in the study, it is the purpose of this thesis merely to trace the historical background of music in the drama and the various uses which Elizabethan dramatists made of it in their plays. As, of course, the term "Elizabethan drama" is vague and admits of various interpretations, it is perhaps necessary to define it. In this paper the phrase may be interpreted to mean the period from the accession of Elizabeth in 1580 to the closing of the theaters in 1642.

A first glance through a volume of representative Elizabethan plays will reveal numerous inserted songs. A closer study will reveal also many dances and much instrumental music, sometimes for accompaniment and

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sometimes merely for dramatic effect. Drama, being one of the arts, is, of course, allied to the other arts: architecture, sculpture, painting, music, and dancing, and may use them all to some extent to heighten dramatic effect. Aristotle in the "Poetics" includes "spectacle and song" in his six main divisions<sup>1</sup> of the drama. Creizenach speaks of the "brilliant and effectual support" which dramatic art, on the continent and especially in Italy, received "from her sisters, the plastic, pictorial, and constructive arts."<sup>2</sup> It is only natural, then, to find the muse of music making a contribution to her sister muse in any period of the drama. Elizabethan plays, however, reveal a rather lavish use of music as compared with those<sup>3</sup> of modern times.

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1. Fyfe, W. Hamilton: translation of "Aristotle, the Poetics", Page 25.

2. Creizenach: "The English Drama in the Age of Shakespeare", Book VIII, Page 390.

3. In "The Chief Elizabethan Dramatists" edited by William Allan Neilson, a volume of thirty representative plays from Lyly to Shirley, exclusive of

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1. E. V. Rieu: translation of "Aristotle, the  
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  2. Creizenach: "The English Drama in the Age of  
Shakespeare", New York, page 300.
  3. In "The Chief Elizabethan Dramatists" edited by  
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Why, then, is that so? Is it the reflection of a special love of music in that period; is it peculiar to English drama and to that of the Elizabethan Age in particular; is it the outgrowth of some older dramatic form; is it due to certain peculiarities of the physical stage? It seems to me, as a result of my study of the period, that there is an affirmative answer to all these questions, which, in the following pages, I shall try to make clear.

First of all, the Elizabethans were music lovers,<sup>1</sup> Eliz-  
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1. Creizenach: "The English Drama in the Age of Shakespeare", Book VIII, Page 390.
2. Cowling, G. H.: "Music on the Shakespearian Stage", Pages 89, 93.



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I. Graessbach: "The English Drama in the Age of Shakespeare", Book VIII, Page 380.

S. Cowling, O. B.: "Music on the Shakespearean Stage", Pages 88, 93.

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England's greatest contrapuntal activity, the epoch  
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1. Wilm, Grace Gridley: "A History of Music", Page  
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2. Elson, Louis C.: "Shakespeare in Music",  
Page 56.

Wilm, Grace Gridley: "A History of Music",  
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3. Elson, Louis C.: "Shakespeare in Music", Pages  
56, 57.

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1. Will. Grace Gribble: "A History of Music", Page  
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  2. Elson, Louis G.: "Shakespeare in Music",  
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  3. Will. Grace Gribble: "A History of Music",  
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  4. Elson, Louis G.: "Shakespeare in Music", Pages  
 56, 57.



six English singers in their artistic and charming concert of madrigals there can be no doubt as to the excellence of that type of Elizabethan music.

On the throne of England was a queen who not only loved music but was an accomplished artist in playing the lute and the virginals.<sup>1</sup> Her fame as a dancer, too, was wide-spread. With royal favor smiling approval, music in England flourished during the Elizabethan Age as it had never done before, although it had received its start at an earlier date, for Henry VIII, Edward IV, and Queen Mary were lovers of music and skilful artists as well.<sup>2</sup> At court, which was the chief patron of music, a large band of musicians formed a part of the regular retinue of retainers with regular salaries,<sup>3</sup> a custom which was imitated by the nobility,<sup>4</sup> to which Shakespeare bears witness in "The

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1. Wilm, Grace Gridley: "A History of Music", Page 97.
  2. Elson, Louis C.: "Shakespeare in Music", Page 57.
  3. "Shakespeare's England", Volume II, Page 20.
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1. Wm. Grace Gilbey: "A History of Music", Page 57.
  2. Kisor, Louis C.: "Shakespeare in Music", Page 57.
  3. "Shakespeare's England", Volume II, Page 30.
  4. "Shakespeare's England", Volume II, Page 31.

Merchant of Venice", Act V, scene i, when he has Nerissa say: "It is your music, madam, of the house," in answer to Portia's: "Music, hark!"

Because Elizabeth set the fashion for her ladies-in-waiting in social accomplishments, no young woman of the nobility completed her education without having learned to sing and to play some stringed instrument. Mulcaster says he would include music in the course of study for girls, but more especially for young gentlemen to the extent that they should be able also to accompany a singer either on the lute or on the virginals.<sup>1</sup> The story told of the young man who was greatly embarrassed in company because he could not sing his part in the madrigal shows how important a part music played<sup>2</sup> in the lives of the Elizabethans. A few quotations from popular plays of the period will serve as an indication of the value of a musical education. Fantastic in "The Old Wives Tale" by Peele says: "Sirrah Frolic,

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1. Bridge, Sir F.: "Shakespearian Music in the Plays and Early Operas", Page 1.

2. Oliphant, editor: "Educational Writings of Richard Mulcaster", Pages 39, 42, 43, 56, 72.

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1. Bridge, Sir F.: "Elizabethan Music in the Plays  
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2. Bridge, Sir F.: "Elizabethan Music in the Plays  
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I am sure thou art not without some round or other;  
no doubt but Clunch can bear his part." Whereupon  
Frolic answers: "Else think you me ill brought up;  
so set to it when you will."<sup>1</sup> A song follows. Polo-  
nius seems to be much concerned about Laertes' music  
in "Hamlet", Act II, scene i, when he asks Reynaldo  
to keep an eye on the boy in these solicitous words:  
"And let him ply his music."<sup>2</sup> The famous music lesson<sup>3</sup>  
in "The Taming of the Shrew" is no doubt typical.  
Middleton makes it quite clear that music was a neces-  
sary accomplishment for a young lady when in "A Trick  
to Catch the Old One", Old Hoard says quite casually:  
of his niece Joyce: "She now remains at London with  
my brother, her second uncle, to learn fashions, prac-  
tise music; the voice between her lips, and the viol  
between her legs, she'll be fit for a consort very  
speedily."<sup>4</sup> Shirley also finds musical ability pleas-

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1. Peele: "The Old Wives Tale", lines 85-89.
  2. Shakespeare: "Hamlet", Act II, scene i, line 72.
  3. Shakespeare: "The Taming of the Shrew", Act III,  
scene i.
  4. Middleton: "A Trick to Catch the Old One", Act I,  
scene i, lines 159-163.

I am sure that not without some reason or other;  
 no doubt but Clench can hear his part. "Whereupon  
 Frolic answers: "Shew what you me I'll prove it up;  
 so set to it when you will." A song follows. Frolic  
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1. Frolic: "The Old Wives Tale", lines 62-63.
  2. Shakespeare: "Hamlet", Act II, scene 1, line 22.
  3. Shakespeare: "The Taming of the Shrew", Act III, scene 1.
  4. Middleton: "A Trick to Catch the Old One", Act I, scene 1, lines 129-132.



ing in a lady, for he describes Celia in "The Lady of  
Pleasure" as a most charming young lady, for she "Sings,  
dances, plays o' th' lute to admiration."<sup>1</sup>

In answer to the second question, is this lavish Eng-  
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ly to that of the Elizabethan Age, I find this state- suprem-  
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by the introduction of music, the English had no need music in  
to fear comparison with any other nation."<sup>2</sup> Looking drama  
through a few representative French plays of the same  
period, one finds almost no music, certainly not the great  
number of lyrics and musical references found in the  
English plays. The French mysteries (misterres) con-  
tained many religious songs as did the English miracle  
plays. After the discontinuance of the mysteries,  
however, the drama in France developed along different  
lines, mainly classical.<sup>3</sup> In fact one of the causes

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1. Shirley: "The Lady of Pleasure", Act I, scenei,  
line 246.

2. Creizenach: "The English Drama in the Age of Shakes-  
peare", Book VIII, Page 390.

3. de Julleville, Petit: "Histoire de la Langue et de la  
Littérature Française", Volume II, Page 413.

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Littérature Française", Volume II, Page 421.

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1. Shilov: "The Lady of Pleasure", Act I, scene 1,  
 line 240.
2. Grotzschow: "The English Drama in the Age of Shakes-  
 peare", Book VIII, Page 290.
3. de Julliville, Petit: "Histoire de la langue et de la  
 littérature Françaises", Volume II, Page 412.
4. de Julliville, Petit: "Histoire de la langue et de la  
 littérature Françaises", Volume II, Page 421.

of the discontinuance of the mysteries was the appeal of the new poets, Gringoire, Garnier, Hardy, Jodelle, and others, in favor of the classics, which would bar lavish use of music in the plays; and the presentation of Jodelle's "Cléopâtre" and "Eugène".<sup>1</sup> "Cléopâtre" contains a chorus of Alexandrine women which seems to be an imitation of the chorus in Greek drama, but there is no indication that music was introduced anywhere in the play. The works of later French dramatists, Corneille and Racine, contain lyrics of which "Athalie" and "Esther" have fine examples; and, of course, the plays of Molière are full of music. Of the period of Shakespeare, however, French plays show nothing like the use of music in the English plays. That is probably due to the fact that French drama developed along classic lines where English drama developed, to a large extent, its native tendencies.

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1. de Julleville, Petit: "Histoire de la Langue et de la Littérature Française", Volume II, Page 421.



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J. de Laflamme, Poète: "Histoire de la langue et de  
la littérature françaises", Volume II, Page 431.

## Chapter II. Early Use of Music in the Drama

As an outgrowth of an older dramatic form which contained music there is much to be said, for the birthplace of English drama was the church where at the altar it was nurtured by the priests and the choir boys who were the first actors.<sup>1</sup> In that earliest form of the drama music played a very important part, for it was the music that furnished the dialogue. Action was confined almost entirely to tableaux. So, as English dramatic dialogue is the offspring of the liturgy of the medieval church, it is but natural to find songs still playing a part in the dialogue at a much later date. Liturgical drama could scarcely have existed without music; certainly much of the effect would have been lost otherwise, for the song served both to create an emotional atmosphere and to supply the words. In much the same way Shakespeare, writing several hundred years later, uses music for emotional effect in "The Merchant of Venice" to help Bassanio choose the right casket.<sup>2</sup>

Litur-  
gical  
drama

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1. Cowling, G. H.: "Music on the Shakespearian Stage", Pages 7-10.

2. Shakespeare: "The Merchant of Venice", Act III, scene ii, lines 63-72.

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1. Cowling, G. B.: "Music on the Shakespearean Stage",

Pages 7-10.

2. Shakespeare: "The Merchant of Venice", Act III,

Scene II, lines 63-73.



In the early church services antiphonal singing, a kind of musical dialogue in which first one choir, or portion of the choir sings, and then is answered by another choir, was an integral part of the church service.<sup>1</sup> The words, it is true, were in Latin, but in time they became familiar to the people who probably understood the sense, at least, of what was being sung even though they may not have understood fully every word. Because then the church services were also in Latin, the priests were constrained to find some way of making known the teachings of the Bible in some graphic way. At first tableaux were arranged at the altar, very simple, without dialogue, but accompanied by the music of the choir. Later the antiphonal singing was accompanied by mimetic action, and gradually other church officials besides the priests and choir boys were called upon to take part. Ethelwold, Bishop of Winchester, describes such a service held on Good Friday: "Let a likeness of the sepulchre be made in the vacant part of the altar, and a veil stretched on a ring, which may hang there until the adoration

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1. Bates, Katharine Lee: "The English Religious Drama", page 15.

Schweikert, H. C.: "Early English Plays" 900 - 1600, introduction, page 11.

in the early evening service and would sing  
a kind of hymn in which they were  
on portion of the choir stage, and then in answer  
by another choir, and an interval part of the service  
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but in some ways better familiar to the people who  
probably understood the sense, at least, of what  
was being said even though they may not have under-  
stood fully every word. Between the church  
service was also in Latin, the guests were too  
attended to find some way of making known the  
presence of the Bible in some graphic way. At  
first readings were arranged at the altar, very simple,  
without dialogue, but accompanied by the choir at  
the altar. Later the antiphonal singing was accom-  
panied by musical notation and gradually other church  
officials besides the priests and choir boys were  
called upon to take part. Elizabeth's singing of  
"Veni Creator" described with a service held on Good  
Friday: "Let a likeness of the magnitude of what  
in the service part of the altar, and a very splendid  
on a high, which may have been the adoption

I. Latin, Antiphonal: "The English Breviary"

Latin, page 11.

Schneider, H. C.: Early English Breviary, 1500 - 1550.

Introduction, page 11.

of the cross is over. Let the deacons, who previously carried the cross, come and wrap it in a cloth in the place where it was adored. Then let them carry it back singing anthems, until they come to the place of the monument, and there, having laid down the cross as if it were the buried body of our Lord Jesus Christ, let them say an anthem. And here let the holy cross be guarded with all reverence until the night of the Lord's resurrection."<sup>1</sup> Here we find real drama with action, but the words sung entirely. Unfortunately there are no specimens of English liturgical drama still extant.<sup>2</sup>

As such drama developed, it is easy to see that the next step was spoken dialogue, but still much of the music remained. One of the earliest of these plays is the "Quem Quaeritis".<sup>3</sup> At the time of that play, the church still had control over the drama which was still religious in character. Beginning with antiphonal singing of the choir in which the story is told, the service goes on. Toward the close of the anthem, three of the choir boys representing the three Marys, come forth toward the chancel where

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1. Schweikert, H. C.: "Early English Plays" 900 - 1600, introduction, page 11.

2. Bates, Katharine Lee: "The English Religious Drama" page 17.

3. Schweikert, H. C.: "Early English Plays" 900 - 1600 introduction, page 11.



of the stone is over. But the deceased, who previously  
 carried the stone, took and kept it in a stable in the  
 place where it was stored. When the stone came to the place  
 back along the road, until they came to the place  
 of the monument, the stone, having laid down the  
 stone as if it were the buried body of our Lord Jesus  
 Christ, lay there for an answer. And now lay the  
 holy stone in the place where all revelation shall be  
 right of the Lord's resurrection. When the stone  
 was drawn away again, but the words were entirely  
 and completely there are no signs of English  
 literature from this period.

As such have developed, it is easy to see  
 that the next step was upon the whole, and still  
 much of the same remains. One of the earliest of  
 these plays is the "Green Knight". At the time of  
 that play, the church still had control over the drama  
 which was still religious in character. Something  
 was still being kept of the choir in which the  
 story is told, the service goes on. Toward the close  
 of the middle, three of the choir boys representing  
 the three Marys, came forth toward the church door

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1. Schwanke, E. C.: "Early English Plays" 900 - 1500.  
 Introduction, page 11.
  2. Bates, Katherine: "The English Religious Drama".  
 page 11.
  3. Schwanke, E. C.: "Early English Plays" 900 - 1500.  
 Introduction, page 11.

the tomb with open door is represented. As they start back in surprise, white-robed figures come forth to greet them singing:

"Quem quaeritis in sepulchro, O Christicolae?"

The Marys answer in song:

"Jesum Nazarenum crucifixum, O coelicolae! "

Then the chorus of angels answer in more exultant song:

"Non est hic, surrexit sicut praedixerat;

Ite, nuntiate quia surrexit de sepulchro."

Pantomime follows in which the Marys reveal to the congregation that Christ has risen from the dead, adding music to their action with these words:

"Dominus surrexit de sepulchro! Alleluia!"

Then the whole cathedral pours forth its exultant joy in the Te Deum with the organ swelling forth the glorious notes and the choir boys lifting their sweet high voices in glad praise.<sup>1</sup> And so the people, gathered there to worship, go forth with new faith, not merely because of what they have seen acted out before them, but because also the music of the organ and the choir and their own participation has carried them out of themselves into a world of beauty, whether or not they have been conscious of the transformation.

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1. Bates, Katharine Lee: "The English Religious Drama",  
Page 15.

the tomb with open door is represented. As they start  
back in surprise, white-robed figures come forth to  
greet them singing:  
"Gloria in excelsis, O Christolus!"  
The Marys answer in song:  
"Jesu haeremus crucifixus, O coelestis!"  
Then the chorus of angels answer in more exultant song:  
"Non est hic, surrexit sicut praediximus!"  
The Marys answer in surprise:  
"Domine surrexit de sepulchro, Alleluia!"  
Then the whole cathedral pours forth its exultant joy  
in the Te Deum with the organ swelling forth in  
triumphant notes and the choir boys lifting their sweet  
high voices in glad praise. And so the people,  
gathered there to worship, go forth with new faith,  
not merely because of what they have seen acted out  
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or not they have been conscious of the transformation.



When these plays grew to such proportions that the Mir-  
priests were unable to direct them and the crowds acle  
who came to see them became too large for the cathe- plays  
drals, then they withdrew from church jurisdiction and  
were eventually taken<sup>1</sup> over by the trade guilds and became  
annual institutions. The loss of direct church influ-  
ence quite naturally brought about the introduction of  
secular elements although the stories were still taken  
from the Bible. The Miracle plays, as these were called,  
introduced, in place of the antiphonal singing, spoken  
dialogue which was at first subordinate but gradually  
increased in importance until eventually songs became  
merely incidental. The music, however, continued to be  
mostly religious in character. In fact almost all the songs  
in the plays<sup>2</sup> which exist today are taken directly from the  
church. In the "Second Shepherd's Play" of the Towneley  
Cycle is found the "Gloria in excelsis"; "The Deluge" of

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1. Schweikert, H. C.: "Early English Plays," 900-1600,  
Introduction, Page 18.
  2. Cowling, G. H.: "Music on the Shakespearian Stage",  
Pages 1-14.

Schweikert, H. C.: "Early English Plays", 900-1600,  
Introduction, Pages 11-23.

Bates, Katharine Lee: "The English Religious Drama",  
Pages 1-161.

When these plays grew to such proportions that the priests were unable to direct them and the crowds who came to see them became too large for the outdoor drama, then they withdrew from church jurisdiction and were eventually taken over by the trade guilds and became annual institutions. The loss of direct church influence quite naturally brought about the introduction of secular elements although the stories were still taken from the Bible. The miracle plays, as these were called, introduced, in place of the antiphonal singing, spoken dialogue which was at first subordinate but gradually increased in importance until eventually songs became merely incidental. The music, however, continued to be mostly religious in character. In fact almost all the songs in the plays which exist today are taken directly from the church. In the "Second Shepherd's Play" of the Towneley Cycle is found the "Gloria in excelsis"; "The Deluge" of

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1. Schweikert, H. G.: "Early English Plays," 900-1500, Introduction, Page 18.

2. Gosselin, G. H.: "Music on the Shakespearean Stage," Pages 1-14.

Schweikert, H. G.: "Early English Plays," 900-1500, Introduction, Pages 11-25.

Bates, Katharine Lee: "The English Religious Drama," Pages 1-151.

the Chester Cycle contains the psalm "Save mee o God" which was sung to the church tune; "The Nativity" of the same cycle has a stage direction indicating that the "Magnificat" <sup>1</sup>anima" was to be sung; the "Purification" of that cycle calls for the singing of the "nunc dimitis servum tuum, domine, in pace"; the "Te Deum" is sung in "Christ's Descent into Hell"; and the "Veni Creator Spiritus" in "The Sending of the Holy Ghost". In the Coventry Cycle stage directions several times call for the singing of the "Gloria in excelsis". <sup>1</sup> These are only a very few examples of sacred songs used in the miracle plays. They serve, however, to show that much music of a religious character was used in such plays.

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1. England, George: with side-notes and introduction by Alfred W. Pollard, M. A.: "The Towneley Plays", re-edited from the Unique Ms.

Deimling, late Dr. Hermann: "The Chester Plays", re-edited from the Mss., Part I.

Marriott, William, Ph. D.: "A Collection of English Miracle-Plays or Mysteries".



the Chester Cycle contains the psalm "Save me a God" which was sung to the choral tune; "The Nativity" of the same cycle has a stage direction indicating that the "Magnificat" was to be sung; the "Participation" of that cycle calls for the singing of the "Agnus Dei" in seven tones, domine, in pace; the "Te Deum" is sung in "Christ's Descent into Hell"; and the "Veni Creator Spiritus" in "The Resurrection of the Holy Ghost". In the Coventry Cycle stage directions several times call for the singing of the "Gloria in excelsis". These are only a very few examples of sacred songs used in the miracle plays. They serve, however, to show that much music of a religious character was used in such plays.

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In addition to this music we find also a few secular songs, sometimes serious, now and then comic. These, showing the trend of the drama, away from the church, are the beginning of the use of secular songs in plays. As example there is found in "The Nativity" of the Coventry Cycle this direction, "There the Schepperdis syngis owt rodde", whereupon follow the words of the song which is evidently an old carol:

"As I outrode this enderes night,  
Of three jolly shepherds I saw a sight,  
And all about their fold a star shone bright;  
They sang Terli, Terlow;  
So merrily the shepherds their pipes can blow." <sup>1</sup>

In "The Second Shepherd's Play" of the Wakefield Cycle the stage direction in line 189 calls for a song by

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1. England, George, with side-notes and introduction by Alfred W. Pollard, M.A.: "The Towneley Plays", re-edited from the Unique Ms.

Deimling, Late Dr. Hermann: "The Chester Plays, re-edited from the Mss., Part I.

Marriott, William, Ph.D.: "A Collection of English Miracle - Plays or Mysteries".

In addition to this music we find also a few  
occasional songs, sometimes serious, and some comic.  
These, showing the trend of the times, and from the  
church, are the beginning of the end of medieval music  
in place. As examples there is found in "The  
Reliquary" of the Seventeenth Century this illustration, "There  
the Schegherle sings a song", which is followed  
the words of the song which is evidently an old song:

"As I entered this castle in the

of these days, my heart is sad and sighs,

And all about me there is a great, great sighing!

They sing, they sing,

so mournfully the shepherd's pipe, when he plays  
in "The Seven Years' War" of the English people  
the same illustration is in the title for a song by

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J. England, George, with music and introduction

by Alfred K. Williams, M.A.: "The Tennyson Pipe",

re-written from the English MS.

William, Kate M. Brown: "The Tennyson Pipe",

re-written from the MS., 1800.

Harford, William, M.A.: "A Collection of English

Musical - 1800 to 1850."



the shepherds which, from the context, would seem to be a secular song, although the words are not given in the Schweikert edition. Later in the same play directions are given for Mak to sing a lullaby.<sup>1</sup>

A similar indication is found in "The Slaughter of the Innocents" of the Coventry Cycle. The words to that lullaby show that the song is of a secular nature. In the "Second Shepherd's Play" of the Towneley Cycle, although there are no words for the song in the George England edition, there seems to have been a secular song at the end, for the last words of the First Shepherd are, "To sing ar we bun: let take on loft." In the "First Shepherd's Play" of the same cycle there seems to have been a similar song. Just after the angel's song, the shepherds awakened from sleep ask Slow-face to sing. He finds he has a cold so he asks the others to help him. A few lines later the First Shepherd makes this comment, "Now an ende have we doyn of oure song this tyde", which might indicate that the shepherds did sing some song, probably not sacred. There were probably only a few comic songs, one example of which can be found in the Chester Cycle. It is

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1. Schweikert, H. C. : "Early English Plays" 900 - 1600, "The Second Shepherds' Play", Page 109.

the shepherd which, from the context, would seem to be  
 a certain song, although the words are not given in  
 the Schenker edition. Later in the same play  
 directions are given for him to sing a lullaby.  
 A similar indication is found in "The Shepherd" of  
 the importance of the shepherd's song. The words to  
 that lullaby show that the song is of a secular nature.  
 In the "Second Shepherd's Play" of the Towneley Cycle,  
 although there are no words for the song in the original  
 text, an editor, there seems to have been a secular song  
 at the end, but the last words of the first shepherd  
 are, "So sing as we have let take an' let." In the  
 "Third Shepherd's Play" of the same cycle there seems to  
 have been a similar song. Just after the angel's  
 song, the shepherd's answer from sheep and other beasts  
 is given. He then he has a word to be said to the other  
 to help him. A few lines later the first shepherd  
 makes this comment, "How an' what have we done of our  
 song this time", which might indicate that the  
 shepherd's did sing some song, probably not secular.  
 There were probably only a few words more, the example  
 of which can be found in the Chester Cycle. It is

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1. Schenker, W. E.: "Early English Plays" 1900 - 1905.  
 "The Second Shepherd's Play", Page 102.

called the Good Gossipes Song.<sup>1</sup> No doubt the song indicated in "Mary Magdalene" by the stage direction, "Here xal entyre a shyp with a mery song" is also comic.<sup>2</sup>

According to various authorities the songs in the Miracle plays were accompanied by stringed instruments played by musicians who were paid performers and regular members of the troupe. Katharine Lee Bates, in her book called "The English Religious Drama",

gives a list of expenses for certain Miracle plays in which is included a certain sum for "trumpets and bagpipes".<sup>3</sup> Incidental music was used for emotional effect now and then as is indicated by this stage direction in "The Creation and Fall" of the Chester Cycle: "Then Adam and Eve shall cover their members with leaves, hyddinge themselves under they

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1. Bates, Katharine Lee: "The English Religious Drama" Page 109.

2. Bates, Katharine Lee: "The English Religious Drama" Page 158.

3. Bates, Katharine Lee: "The English Religious Drama", Page 46, Chapter I.

Schweikert, H. C.: "Early English Plays" 900 - 1600 Introduction, Page 23.





treeyes; then God shall speake, andmynstrelles playinge". Cowling explains this as an "attempt to add mystery to God's words by the use of music".<sup>1</sup> The minstrels, as this quotation shows, were looked to for assistance in the presentation of the plays. In fact, as early as 1400 large numbers of minstrels were in the regular employ of the municipal corporations and so were naturally expected to take part in the holiday festivities of the guilds, which were the presentations of the Miracle plays.<sup>2</sup>

As one departure from the strictly religious character of the music of the drama, we have found the introduction of secular songs. A still greater departure appears in the addition of dances which are to be found in later plays: the second Digby mystery play; "The Conversion of St. Paul" after the prologue and after each act; and in "Mary Magdalene" in which Curiosity, a dandy, a dandy, dances with Mary.<sup>3</sup>

Thus we have seen the drama beginning in the church, dependent entirely upon the sacred canticles and antiphons of the choir for dialogue, largely dependent also upon the church music for emotional effect and making

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1. Cowling, G. H. : "Music on the Shakespearian Stage" Pages 7, 8.

2. Chambers, E. K.: "The Medieval Stage", Volume I, Pages 51, 55, 140, 141.

3. Bates, Katharine Lee: "The English Religious Drama", Pages 155, 158.





use of the choir boys for actors. Then, when the drama is taken over by trade guilds, we discover that music still plays an important part, but that songs are used more for effect than for dialogue, since the story is told then by means of spoken words rather than by means of sacred anthems. Songs are still for the most part religious, but secular songs have been added which seem to fit the story, as in the case of Mak's lullaby, or to bring out character, such as the gossips' song in the Chester Cycle. For accompaniment now minstrels with stringed or wind instruments have replaced the church organ, while the introduction of dances shows that the musical element still persists but that it is now taking on new characteristics.

A later development in the history of the English Moral-drama was the type of play known as the Morality, which ities came into existence during the fifteenth century. Being less religious in character than the miracle plays, because the plots of the Moralities were not Bible stories, there are fewer sacred songs. As a matter of fact, there are almost none. On the whole the Moralities contain but little music as compared with the Miracles. "Everyman", the best known of the Moralities, seems to contain no music at all in the version found in Schweikert's "Early English Plays".<sup>1</sup>

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1. Schweikert, H. C.: "Early English Plays", 900-1600, Introduction, Page 23. "Everyman", Pages 139-164.

use of the choir boys for actors. Then, when the drama is taken over by Grade Guilds, we discover that music still plays an important part, but that songs are used more for effect than for dialogue, since the story is told then by means of spoken words rather than by means of sacred anthems. Songs are still for the most part religious, but secular songs have been added which seem to fit the story, as in the case of Mak's liability, or to bring out character, such as the "Gaspard" song in the Chester Cycle. For accompaniment now minstrels with stringed or wind instruments have replaced the church organ, while the introduction of dances shows that the musical element still persists, but that it is now taking on new characteristics.

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According to Katharine Lee Bates, however, an angel overhead sings a welcome to the passing soul "as Everyman and Good Deeds go down into the grave together". "Lusty Juventus", a Morality of the sixteenth century contains several secular songs, one very good song which Lusty Juventus himself sings, another comic ditty "about the shams of the Romish Church" sung by Hypocrisy, and a "blithe and buoyant song" by the entire company at the end of the play.<sup>1</sup>

"St. George and the Dragon", a Mummer's play of Oxfordshire, contains much music, all of a secular nature. As the play opens, all the mummers come in singing. Later St. George calls for the morris-men and the band, whereupon the morris men come in and dance to the accompaniment of a fife and drum. As they dance, they sing this sturdy song:

"Hold, men, hold!

Put up your sticks,

And all your tricks;

Hold, men, hold!"<sup>2</sup>

Plays of this type were quite common and contained songs and dances, but were descended from ancient ritualistic dances rather than from the liturgical drama.

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1. Bates, Katharine Lee: "The English Religious Drama" Pages 217, 219.

2. Schweikert, H. C.: "Saint George and the Dragon", Page 170.





Still another type of play which developed Inter-  
about the same time as the Moralities was the Interlude, ludes  
which was usually performed by professional actors in  
the banquet halls of noblemen for entertainment at a  
feast. Because of its purpose it is, of course,  
secular in nature and would be apt to contain much  
music, inasmuch as it was often used to take the place  
of entertainment given by minstrels.<sup>1</sup> Heywood, the best  
known writer of Interludes, made songs an integral  
part of the drama by writing dialogue which led up to  
each one as it appeared in the play. There was an  
attempt on his part also to make use of song and dance  
to portray character, for example Ignorance in "The  
Four Elements" sings and dances, and again musicians  
sing and dance before Sensual Appetite. Heywood, being  
a musician himself, one of the paid court musicians,  
no doubt had a more than ordinary interest in music.  
Since the Interludes were played in the banquet halls  
of noblemen who kept a retinue of musicians, the songs  
and dances of the plays were accompanied by the "music  
of the house", as Nerissa calls it.<sup>2</sup> Not all of the  
Interludes contained music, but many of them did.  
Heywood's "The Four P's" has a stage direction for the

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1. Schweikert, H. C.: "Early English Plays" 900 - 1600,  
Introduction, Pages 23-25.

2. Cowling, G. H.: "Music on the Shakespearian Stage",  
Pages 12-14.





Pardoner and the 'Pothecary to sing, although no words  
are given.<sup>1</sup> Probably the song was a popular comic one  
of which both the words and tune were so familiar that  
it was not necessary for the dramatist to include them.

With the advent of the fifteenth century, then,  
we have seen a decided trend toward secular songs.  
The religious character had not entirely disappeared,  
however, for "God's Promises", an Interlude, contains  
many sacred songs of the same type as those found in  
the Miracle plays. Musicians are still being called  
upon to accompany songs and dances. Plays are begin-  
ning to be written for entertainment alone. There is  
an attempt to fit songs into the dialogue by means of  
conversation leading up to them, and also an attempt  
to make the songs fit the characters who sing them.  
This latter, however, is not a new development, for it  
is found also in the Miracle plays.

About the middle of the sixteenth century marks	Early
the beginning of what is usually referred to as the	Comedies
"regular drama", consisting of both tragedy and comedy.	and
	Tragedies

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1. "Dodsley's Old English Plays", Volume I, "The Four  
P.P.", Page 355.

2. "Dodsley's Old English Plays, Volume I, "God's  
Promises, Pages 292-321.

Parson and the 'Pottery' to sing, although no words are given. Probably the song was a popular comic one of which both the words and tune were so familiar that it was not necessary for the dramatist to include them.

With the advent of the fifteenth century, then, we have seen a decided trend toward secular songs. The religious character had not entirely disappeared, however, for "God's Promises", an interlude, contains many sacred songs of the same type as those found in the Miracle plays. Musicians are still being called upon to accompany songs and dances. Plays are being written for entertainment alone. There is an attempt to fit songs into the dialogue by means of conversation leading up to them, and also an attempt to make the songs fit the characters who sing them. This latter, however, is not a new development, for it is found also in the Miracle plays.

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1. "Dobson's Old English Plays", Volume I, "The Four P.P.", Pages 355.
  2. "Dobson's Old English Plays", Volume I, "God's Promises", Pages 352-353.

The revival of interest in the classics which occurred about this time gave added stimulus especially to tragedy which was modelled to a great extent after the tragedies of Seneca, but felt also the influence of the Moralities and the chronicle plays which were beginning to become popular.<sup>1</sup> Because of the rather strong classical influence, there is less music in tragedy than in comedy. Music, however, still plays a part. In "Gorbuduc; or Ferrex and Porrex", the first English tragedy, there is music at the opening of the play. According to the stage directions, "First, the music of violins began to play"; then a dumb show was presented while the music continued. The other three acts open in similar fashion with a dumb show, which depicts the story of the act, always accompanied by instrumental music.<sup>2</sup> As the stage directions are quite exact, we can form a rather definite idea of the music used and its purpose. It is interesting to note that preceding the first act violins are used for the dumb show which represents the fact that a united kingdom can stand, whereas a divided kingdom falls. Before the second act the music of cornets accompanies the dumb show which depicts the flattery of the noblemen.

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1. Schweikert, H. C.: "Early English Plays" 900 - 1600, Introduction, Pages 35 - 43.

2. Schweikert, H. C.: "Gorbuduc; or Ferrex and Porrex", edition of "Early English Plays" 900 - 1600, Pages 249.



The revival of interest in the classical which occurred about this time gave added stimulus especially to tragedy which was modeled to a great extent after the tragedies of Greece, but felt also the influence of the moralities and the chronicle plays which were beginning to become popular.<sup>1</sup> Because of the rather strong classical influence, there is less music in tragedy than in comedy. Music, however, still plays a part. In "Coriolanus" or "Pericles and Portia", the first English tragedy, there is music at the opening of the play. According to the stage directions, "First, the music of violins began to play"; then a dumb show was presented while the music continued. The other three acts open in similar fashion with a dumb show, which depicts the story of the act, always accompanied by instrumental music.<sup>2</sup> As the stage directions are quite exact, we can form a rather definite idea of the music used and its purpose. It is interesting to note that preceding the first act violins are used for the dumb show which represents the fact that a united kingdom can stand, whereas a divided kingdom falls. Before the second act the music of cornets accompanies the dumb show which depicts the flattery of the nobles.

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1. Schneekloth, H. O.: "Early English Plays" 900 - 1600, Introduction, Pages 55 - 63.  
2. Schneekloth, H. O.: "Coriolanus; or Pericles and Portia", edition of "Early English Plays" 900 - 1600, Pages 240.



The pantomime of the mourners betokening murder before act three is performed to the music of flutes. Act four calls for hautboys to form the musical background of the action betokening unnatural murders. Drums and flutes together are called upon to play for the armed men who signify rebellion and war. It is rather difficult to arrive at any conclusion as to whether or not the dramatist called for certain instruments to create one kind of emotional response and different instruments for another. Drums and flutes before act five seem to fit the action of rebellion and war, hautboys could create the proper emotional response, for unnatural murders, and flutes alone could fittingly accompany mourners. Cornets for flattery seem to be suitable also, if one keeps in mind the fact that the Elizabethan cornet was quite different from the modern instrument of that name.<sup>1</sup> Being of wood it had, not the exultant and triumphant sound of a brass instrument, but a more persuasive, appealing tone. For the last four acts, it would seem to me that the dramatist purposely used incidental music to create emotional response in the audience. Violin music, however, as background for a divided kingdom is not quite so convincing; so I am not sure but that the dramatist merely desired variety in the music before each act, or he may

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1. Cowling, G. H. : "Music on the Shakespearian Stage", Pages 52, 53.

The technique of the movement before the murder scene is performed to the music of Elton. And  
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 could create the proper emotional response for the  
 natural murder, and music alone could fit the  
 secondary movement. Drama for Elton seems to be  
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 response in the audience. Violin music, however, as  
 background for a divided kingdom is not quite so convincing;  
 so I am not sure but that the dramatist merely  
 desired variety in the music before each act, or he may

have tried to effect climax by starting with soft music of stringed instruments at the beginning, using next wood-winds of low pitch, and making the climax with the high pitched flutes strengthened by drums. While the dumb show before each act follows the Senecan example, it bears also some similarity to the liturgical drama,<sup>1</sup> which was mainly dumb show accompanied by music, and also to the mummer's plays, such as "Saint George and the Dragon".

English comedy, beginning with "Ralph Roister Doister" and "Gammer Gurton's Needle", is much more closely related to the older forms of the drama in England, or, to put it in the words of Schweikert, it is "the descendant of the Miracle play and the Inter-<sup>2</sup>ludes." W. J. Lawrence makes the statement that "prim-<sup>3</sup>itive English comedy was nothing if not musical."

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1. Schweikert, H. C.: "Early English Plays", 900-1600, "Gorbuduc; or Ferrex and Porrex", Page 296.
  2. Schweikert, H. C.: "Early English Plays", 900-1600, Introduction, Page 43. See also page s 16, 17 of this thesis.
  3. Lawrence, W. J.: "The Elizabethan Playhouse and Other Studies", Volume I, Page 75.

4. Schweikert, H. C.: "Early English Plays", 900-1600, Introduction, Page 43.



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1. Schweikert, H. C.: "Early English Plays", 800-1600, "Gothic; or Perverse and Perverse", Page 286.
  2. Schweikert, H. C.: "Early English Plays", 800-1600, Introduction, Page 43. See also page 16, 17 of this thesis.
  3. Lawrence, W. J.: "The Elizabethan Playhouse and Other Studies", Volume I, Page 75.



"Ralph Roister Doister" opens with the entrance of Mathew Merygreeke singing a<sup>1</sup> secular song surely, although the words are not given, which calls to mind the end of the "Second Shepherds' Play" of the Towneley Cycle where the three shepherds go off singing.<sup>2</sup> It also recalls a play of a later date, "The Knight of the Burning Pestle" by Beaumont and Fletcher, in which there is a very musical gentleman by the name of Merrythought who sings several songs in the course of the play. "Gammer Gurton's Needle" also contains comic songs and definite references to instrumental music between the acts.<sup>3</sup> Another play of about this time, "Appius and Virginia", which is a mixture of comic and tragic elements, contains a number of songs.<sup>4</sup>

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1. Schweikert, H. C.: "Early English Plays", 900-1600, "Ralph Roister Doister", Pages 174-248.

2. England, George: "The Towneley Plays", re-edited from the Unique Ms., with side-notes and introduction by Alfred W. Pollard, M. A., Page 114, line 431.

3. Cowling, G. H.: "Music on the Shakespearian Stage", Page 16.

4. Lawrence, W. J.: "The Elizabethan Playhouse and Other Studies", Volume I, Page 76.

5. Schweikert, H. C.: "Early English Plays", 900-1600, Introduction, Page 45.

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  3. Cowling, G. H.: "Music on the Shakespearean Stage",  
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  4. Lawrence, W. J.: "The Elizabethan Playhouse and Other  
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  5. Schweikert, H. G.: "Early English Plays", 900-1600,  
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Before leaving entirely the forerunners of Court Elizabethan drama, it is necessary to give some mention plays of the court plays which were written for the children of St. Paul's and the court by their music masters. Such plays consisted almost entirely of song and dance with so slight a plot that they are more closely related to light opera than to the regular drama.<sup>1</sup> "Damion and Pythias" is an example of such a play; it is full of music, has but little plot, and slight characterization, and ends with a pretty song in honor of Queen Elizabeth, which, after all, was its main purpose.

In this period of the development of the drama, we have noticed an attempt on the part of the dramatist to use instrumental music for creating atmosphere; the inserting of songs in keeping with character, used more freely in comedy than in tragedy; definite reference to music between the acts; and a new type of play, the court drama, which was more nearly a musical show than straight drama.

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1. Thorndike: "Shakespeare's Theater", Page 93.

1. Chambers, E. K.: "The Medieval Stage", Volume I, Page 21.

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1. Thorndike: "Shakespeare's Theater", page 93.



### Chapter III. The Method of Presenting Music on the Elizabethan Stage.

The various stages in the development of the drama up to the Elizabethan period have been touched upon particularly with reference to the music found in such plays. Although the next step quite naturally is the use of music in the Elizabethan drama itself, there are some conditions of the physical stage and some bits of information about musicians, instruments, and singers that need to be taken into account before the discussion of the dramatic use of music.

It is quite evident, from various references in the plays, and from what students of English drama and of English music have discovered, that musicians were employed in connection with dramatic performances from the very beginning of the drama. Of course the liturgical drama called for musicians, and it has already been mentioned that musicians formed a part of the companies which presented the Miracle plays. In early times every chieftain had his minstrel, who furnished entertainment for him in his hall. With the complete break-up of minstrelsy in the fifteenth and sixteenth centuries, many musicians were forced to seek employment elsewhere. Some attached themselves to the growing bands of professional actors; others became wandering ballad singers.<sup>1</sup> Those who joined theatrical

Musi-  
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1. Chambers, E. K.: "The Medieval Stage", Volume I, Page 51.

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companies found regular employment, for instrumentalists were often used, as in the case of the opening of "Twelfth Night", where Orsino is evidently addressing the musicians. Lawrence puts the number of musicians as members of a theatrical company in the public theaters at eight or ten. The private theaters, of course, had many more. Sometimes the musicians were used for part of the dialogue as in "Othello", Act III, scene i, where the musicians speak a few lines as they leave the stage.<sup>1</sup> The best musicians were found in the private theaters, no doubt, but those who performed in the public theaters were probably good artists, for Creizenach tells us that "great value was attached to a fine musical performance", in connection with the plays.<sup>2</sup>

Just where the musicians were stationed during the performance of a play seems to be a matter of conjecture. Stage directions in plays of the period

Music room

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1. Lawrence, W. J.: "The Elizabethan Playhouse and Other Studies", Volume I, Page 90.
  2. Creizenach: "The English Drama in the Age of Shakespeare", Book VIII, Page 391.

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1. Lawrence, W. J.: "The Elizabethan Playhouse and  
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  2. Craiknach: "The English Drama in the Age of  
 Shakespeare", Book VII, Page 391.



indicate various positions. Sometimes the musicians played from the balcony, sometimes on the stage, sometimes under it, and sometimes from the tiring-room. They seem to have had no fixed location in the early public theaters. According to Cowling, a reserved room, or box, for them was placed at the side of the stage sometime between 1600 and 1605. Chambers thinks that a special music room existed in the Swan in 1611 and was probably placed, as it was in the later theaters, "in the upper part of the tire-house".

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1. Cowling, G. H.: "Music on the Shakespearian Stage", Pages 20-41.

Lawrence, W. J.: "The Elizabethan Playhouse and Other Studies", Volume I, Pages 90,91.

Thorndike: "Shakespeare's Theater", Page 93.

Chambers, E. K.: "The Elizabethan Stage", Volume I, Page 225; Volume III, Page 119.

2. Chambers, E. K.: "The Elizabethan Stage", Volume II, Pages 540-542.

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1. Cowling, G. H.: "Music on the Shakespearean Stage", Pages 20-41.
  - Lawrence, W. J.: "The Elizabethan Playhouse and Other Studies", Volume I, Pages 90, 91.
  - Thorndike: "Shakespeare's Theater", Page 93.
  - Chambers, E. K.: "The Elizabethan Stage", Volume I, Page 225; Volume III, Page 118.
  2. Chambers, E. K.: "The Elizabethan Stage", Volume II, Pages 240-242.

As musicians, the English of the Elizabethan Age held a high place in the estimation of the world, for they were such skilful artists in the use of stringed and wind instruments that their fame spread abroad on the continent and they were much in demand in foreign cities.<sup>1</sup> The variety of instruments known to them was large. They knew and used as many types --- percussion, brasses, wood-winds, and strings--- as we do today, practically all of which were called upon for assistance in dramatic performances at some time or other.

Musi-  
cal  
instru-  
ments

It has already been pointed out that paid musicians formed a part of the regular company at the public theaters. Most of them probably owned their own instruments, but sometimes the instruments were accounted part of the theatrical equipment. Henslowe, for example, includes one drum and three timbrels in his inventory at the Rose.<sup>2</sup>

Drums, for the most part, were used in connection with battles or marching soldiers. A good example is found in "Macbeth", Act V. For such occasions were used small drums, or timbrels, which consisted of

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1. Creizenach: "The English Drama in the Age of Shakespeare", Book VIII, Page 391.
  2. Cowling, G. H.: "Music on the Shakespearian Stage", Page 43.



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1. Craik: "The English Drama in the Age of  
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2. Corliss, G. H.: "Music on the Shakespearean Stage",  
Page 43.

"hoops of wood covered with parchment, only on one side." Larger drums, often called tabourines, were used for more impressive marches,<sup>1</sup> and funeral marches.<sup>2</sup> Bells were generally used off-stage for signals, for example, Macbeth says, Act II, scene i,

"Go bid thy mistress, when my drink is ready,  
She strike upon the bell". Fletcher in "The Faithful Shepherdess", Act II, scene i, has an old Shepherd enter "with a bell ringing."

An instrument which the Elizabethans used a great deal, especially for announcing the beginning of a play, bore the name of sackbut then, but is known to us as the trombone. Trumpets, brass instruments repeatedly called for in flourishes, had no keys and resembled bugles, rather than the trumpet used today in bands and orchestras. In the plays they were used mostly for flourishes, "short fanfares on the open notes, such as trumpeters still play on ceremonial occasions." At times they also played a sennet, which was not a fanfare but a piece of music lasting longer than a flourish, and played not merely as announcement for a

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1. Shakespeare: "Hamlet", Act III, scene ii.
  2. Shakespeare: "Hamlet", end of the play.

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An instrument which the Elizabethans used a great deal, especially for announcing the beginning of a play, bore the name of sackbut then, but is known to us as the trombone. Trompets, brass instruments typically called for in Elizabethan times, had no keys and resembled bagpipes, rather than the trumpet used today in bands and orchestras. In the plays they were used mostly for flourishes, "short fanfares on the open notes, such as trumpeters still play on ceremonial occasions." At times they also played a sennet, which was not a flourish but a piece of music lasting longer than a flourish, and played not merely as announcement for a

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processional entrance, but continuing while stage business was taking place. Sennets were played from memory, so that sennet music has now entirely disappeared. Elizabethan dramatists also made use of the horn<sup>1</sup> which could produce the same notes as the trumpet, and both were brass instruments but of different shapes. The trumpet was somewhat similar to a modern cornet, while the horn was a much larger instrument and "so bent that it could almost encircle a man's neck." In that respect it was like "modern orchestral horns, which are a development" of it.

Woodwinds seem to have been the favorite instruments for the Elizabethan stage as they are brought on to serve more purposes than either the brasses or strings. To this group of instruments belongs the Elizabethan cornet, which was a curved horn, without keys, "made of a hollowed tusk, or of wood covered with leather, with a mouthpiece like the cup of a trumpet." Because

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1. Examples - Heywood: "A Woman Killed with Kindness", Act I, scene iii.

Shakespeare: "A Midsummer Night's Dream", Act IV, scene i.

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1. Examples - Heywood: "A Woman Killed with Kindness",

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Shakespeare: "A Midsummer Night's

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the cornet gave forth a softer tone than that of the trumpet or horn, it was used at the private theaters in place of the latter instruments.

Cornets were made in three different sizes, the treble, alto, and tenor, so that they could form a complete choir by themselves with a sackbut for the bass.

In such combinations they furnished the inter-act music at the private theater of Blackfriars. They also accompanied songs, and played for dances. <sup>1</sup> The hautboy was similar to the modern oboe in shape and in sound. Like the cornet, it was made in different sizes, and so could form a consort. The other woodwind mentioned occasionally in stage directions is the fife. It was a "small-sized flute..... used by masquers and soldiers." "The Merchant of Venice",

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1. Stage directions in Marston's "The Malcontent", which was first performed at Blackfriars, call for cornets to sound the flourish, Act IV, scene iii, line 53; to play the music for the masque, Act V, scene v, after line 92, and to accompany the song in the masque, Act V, scene v, after line 68. In the same play at the opening, Act III, scene iv, the stage direction for the hunting scene reads, "Cornets like horns".



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1. Stage directions in Marston's "The Merchant of Venice", which was first performed at Blackfriars, call for cornets to sound the flourish, Act IV, scene iii, line 32; to play the music for the masque, Act V, scene v, after line 32, and to accompany the song in the masque, Act V, scene v, after line 32. In the same play at the opening, Act III, scene iv, the stage direction for the hunting scene reads, "Cornets like horns".

Act II, scene v, contains this reference in the speech of Shylock, lines 28-31:

"What! are there masques? Hear you me, Jessica;  
Lock up my doors; and when you hear the drum  
And the vile squeaking of the wry-neck 'd fife,  
Clamber not you up to the casements then."

For country dances, such as the morris dance, a<sup>1</sup>  
tabor and a pipe played the accompaniment. The  
tabor called for was a small drum, and the pipe,  
"a small flageolet with three holes".

Stringed instruments on the whole appeared  
on the Elizabethan stage to accompany a singer.  
For such purpose the lute was very often used.  
Bellafront sings to the lute in "The Honest Whore",  
Part I, Act III, scene iii; so also does the  
unseen singer in "The Cardinal", Act V, scene iii.  
There are<sub>2</sub> many occasions for the use of stringed  
consorts. Probably the music of the house, so  
many times referred to, was a "broken consort"

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1. Dekker: "The Shoemakers' Holiday", Act III,  
scene v.
2. Shakespeare: "Twelfth Night", the opening scene  
affords an opportunity for a stringed consort.





of viols, a lute, cithern, and pandore. By "consort" is meant an orchestra made up of instruments of the same kind; a "broken consort" was an orchestra made up of instruments of various kinds. From at least one source, it is evident that fiddles accompanied dances.<sup>1</sup>

When instruments were needed as accompaniment	Method
for songs, it was usually the custom for the musi-	of
cians to come on the stage with their instruments. <sup>2</sup>	accom-
For accompaniment to dances the stage directions call	pani-
for music without any indication as to whether or	ment

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1. Beaumont and Fletcher: "The Knight of the Burning Pestle", Act I, scene iv, lines 158-163.

Cowling, G. H.: "Music on the Shakespearian Stage", pages 42-64 for all notes on musical instruments except definite references to plays.

2. Shakespeare: "Much Ado About Nothing", Act II, scene iii. The stage direction reads, "Enter Balthazar with music." The musicians evidently came on for the purpose of accompanying the song which follows a few lines later.



not the musicians were to appear upon the stage.<sup>1</sup>

According to Cowling, organs were used in the private theaters to accompany songs, either alone or together with other instruments, usually recorders, sometimes cornets. This was, no doubt, in imitation of the "court theater, where an organ had been in use ever since the days of Moralities and Interludes".<sup>2</sup>

The private theaters, whose actors were chiefly choristers well-trained in singing and dancing, Com-naturally used music more freely than the public pari-theaters. They maintained a greater number of son of instrumentalists also.<sup>3</sup> At Blackfriars it was the public custom to entertain the audience with a vocal or and instrumental prelude and inter-act orchestral music. private In the public theaters nothing more elaborate than theaters. the three trumpet blasts preceded the play. Inter-act music was not entirely unknown, for the prompter's guide for the Rose c.1593 gives evidence of it; however, such music was not the usual proceeding. The private

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1. Shakespeare: "Romeo and Juliet", Act I, scene v.

The stage direction, "Music and they dance", is typical.

2. Cowling, G. H.: "Music on the Shakesperian Stage", Pages 62, 63.

3. Cowling, G. H.: "Music on the Shakesperian Stage", Pages 22 - 31.

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1. Shakespeare: "Romeo and Juliet", Act I, scene v.

The stage direction, "Music and lady dances", is typical.

2. Cowling, G. H.: "Music on the Shakespearean Stage",

Pages 62, 63.

3. Cowling, G. H.: "Music on the Shakespearean Stage",

Pages 62 - 63.



theaters often concluded their performances with graceful dances. Unless the play was unusually long, the public theaters also offered their patrons a dance at the end, but such dances were well-known jigs, which<sup>1</sup> were often called for by the audience.

Since music formed a<sup>2</sup> part of a boy's education in Elizabethan England, most of the actors in a company could read music and sing a part. Then, too, actors were often recruited from the ranks of<sup>3</sup> strolling musicians. When a song was inserted in a play, sometimes the actor to whose part it fell sang the song himself. Since the boy actors in the private theaters were all well-trained singers, each, of course, sang whatever song fell to his lot. In the public theaters, however, singers were sometimes<sup>4</sup> brought on especially to sing a song. Sing-ers

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1. Lawrence, W. J.: "The Elizabethan Playhouse and Other Studies", Volume I, Pages 73-96.

Chambers, E. K.: "The Elizabethan Stage", Volume II, Pages 556-557.

2. Oliphant: "Educational Writings of Richard Mulcaster", Pages 39, 42, 43, 72.

3. Chambers, E. K.: "The Medieval Stage", Volume I, Pages 68, 69.

4. Creizenach: "The English Drama in the Age of Shakespeare", Book VIII, Pages 392, 393.

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1. Lawrence, W. J.: "The Elizabethan Minstrel and Other Studies", Volume I, Pages 73-95.
  2. Chambers, E. K.: "The Elizabethan Stage", Volume II, Pages 555-557.
  3. Orlin, E. K.: "Educational Writings of Richard Mulcaster", Pages 39, 42, 45, 72.
  4. Chambers, E. K.: "The Elizabethan Stage", Volume I, Pages 65, 67.
  5. Orlin, E. K.: "The English Drama in the Age of Spenser", Book VIII, Pages 292, 293.

Creizenach is authority for the statement that "serenades or wedding-songs, or dirges were not sung by the actors who took the speaking parts, but by specialists in singing, who were brought on for the purpose".<sup>1</sup> In one passage of the folio edition of "Much Ado About Nothing" the name of Jack Wilson is found instead of Balthazar, the servant, who sings the song in Act II, scene iii. There was, in Shakespeare's day, a professor of music in the University of Oxford by the name of John Wilson (1594 to 1673) who may possibly have been at one time a member of Burbage's company.<sup>2</sup>

For the actual music scores in the plays the dramatist made use of well-known tunes in the case of dances. For his songs he sometimes did likewise. "Whoop! do me no harm", which occurs in "A Winter's Tale", was a popular ballad before Shakespeare's day; Desdemona's song in "Othello" was also in existence before Shakespeare used it. Again, the playwright

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1. Creizenach: "The English Drama in the Age of Shakespeare", Book VIII, Page 393.
  2. Bridge, Sir F.: "Shakespearian Music in the Plays and Early Operas", Page 27.

Greinacher is authority for the statement that "statements or readings-songs, or songs were not sung by the actors who took the speaking parts, but by specialists in singing, who were brought on for the purpose".<sup>1</sup> In one passage of the Folio edition of "Much Ado About Nothing" the name of Jack Wilson is found instead of Willmaster, the servant, who sings the song in Act II, scene III. There was, in Shakespeare's day, a professor of music in the University of Oxford by the name of John Wilson (1584 to 1643) who may possibly have been at one time a member of Burbage's company.<sup>2</sup>

For the actual music notes in the plays the dramatist made use of well-known tunes in the case of dances. For his songs he sometimes did likewise. "Whoop! do me no harm", which occurs in "A Winter's Tale", was a popular ballad before Shakespeare's day; Deacon's song in "Othello" was also in existence before Shakespeare used it. Again, the playwright

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1. Greinacher: "The English Drama in the Age of Shakespeare", Book VIII, Page 303.
  2. Briggs, Sir F.: "Shakespearean Music in the Plays and Early Operas", Page 27.



would take a popular tune and write new words to it. Some scholars are of the opinion that Morley, a prominent musician of the day, wrote some music especially for Shakespeare's plays. At any rate, both Morley and Shakespeare lived in the parish of St. Helen's, Bishopsgate, London, during the years that two songs, the only musical settings of Shakespeare's lyrics that appeared during his lifetime, were published.<sup>1</sup>

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1. Bridge, Sir F.: "Shakespearian Music in the Plays and Early Operas", Page 19.

Naylor, E. W.: "Shakespeare Music", Pages 10-12.

The songs are "O, Mistress Mine" in "Twelfth Night", Act II, scene iii; and "It Was a Lover and His Lass" in "As You Like It", Act V, scene iii.

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1. Black, Alexander Charlton and Agnes Knox, and Freeman, Jessie V.: "An Introduction to Shakespeare", Pages 60-61, 112-114.



#### Chapter IV. Instrumental Music.

There seem to have been several distinct uses of instrumental music in Elizabethan drama. It is, of course, a difficult task to group them under separate headings because it is almost impossible to draw distinctions. It seems to me, however, that I can discover four conventional uses of music --- one for pageantry effect; another as accompaniment for banquets, dumb shows, and masques; a third for stage business; and a fourth for emotional response.

If we keep in mind the fact that the stage of the Elizabethan public theaters, where most of the plays mentioned were performed, was practically bare of scenery, certainly it had no painted back-drop, such as is found in modern theaters, and no front curtain by means of which the stage could be shut off from the view of the audience, we can easily see that the dramatist of that day had to resort to some other means of producing impressive effects. No striking tableaux could be arranged behind the front curtain to delight the eye of the spectator at the beginning of an act, nor could the curtain go down on a tableau at the end. The characters always had to come on for the opening scene<sup>1</sup> and go off at the close.

Pag-  
eantry  
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1. Black, Ebenezer Charlton and Agnes Knox, and Freeman, Jennie Y.: "An Introduction to Shakespeare", Pages 60-65; 112-114.





To take the place of the striking effects which can be produced on the modern stage by means of scenery and lights, the Elizabethan dramatist used music. There are many instances to be found in the plays of the period where the stage directions call for a flourish for a processional entrance. Almost always in such cases, it heralds the entrance of royalty. The Elizabethans had great respect for royalty, and the splendor of the Queen's court satisfied their love of pageantry. It is, then, quite natural to find the entrance of the king or queen made more impressive than the entrance of ordinary characters. Not for every entrance of royalty, however, is there a flourish of musical instruments. In a play like "Macbeth" so many would be required that they would become monotonous. In general flourishes seem to be used for an impressive entrance only, an entrance where royalty is accompanied by a retinue of followers. Marlowe, in "Tamburlaine", a play dealing with kings, twice calls for trumpets to sound, Act I, scene i; the first time to herald the entrance of "Ortygius and Ceneus, two Persian lords and captains, who enter bearing a crown and followed by their retainers"; the second time for the processional exit of them

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all. Thus it can be seen that music was also used for important entrances other than that of royalty.

"The Malcontent" by Marston, calls for a flourish of cornets at the end of the play to make an effective end. At the close of the last act in that play there are many characters on the stage taking part in a masked ball. The unmasking of the characters ends the plot. Then the company, all of high rank, must be ushered off. A processional exit to the flourish of cornets makes a finished end. Since "The Malcontent" was produced at a private theater, cornets were used instead of the more blatant trumpets.

Beaumont and Fletcher also use music for a ceremonial entrance in "The Maid's Tragedy", Act I, scene ii. There the King with a train of lords and ladies enters while hautboys play. This is not quite such a loud entrance as the others nor so formal, yet it is stately and impressive.

In "Bussy D'Ambois" there is but one flourish and that for the exit of the king in Act I, scene ii.

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1. Similar to the one in "Tamburlaine" is the entrance of Ithocles, a young nobleman, in "The Broken Heart" by Ford. A flourish heralds his entrance with his followers into the presence of the king, Act I, scene ii. Another instance is found in the same play in Act V, scene ii, when "loud music" ushers in a group of courtiers who accompany the king's daughter.



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Since the exit is not especially impressive, and as there are several other royal exits which are not accompanied by flourishes, this one occasion seems out of keeping with the rest of the play, and an example of poor art in the introduction of instrumental music.

Shakespeare adorns his plays with music much more profusely than the other dramatists. Since it is impossible here to deal with all of Shakespeare's plays, I shall take as examples of the pageantry effect of music within the plays, a few of the best. In one of the early historical plays, "Richard II", there are many stage directions for flourishes. The first one announces the king's appearance at the tournament, Act I, scene iii, an entrance requiring pomp and ceremony. For the approach of the king and his retinue, Act III, scene ii, there is a flourish of drums and trumpets, a combination heralding royalty and soldiers who, this time, accompany the king. Scene iii has the king's appearance on the castle walls announced by a flourish, while a flourish closes the scene with the exit of the king. To open the last scene of the play, when Bolingbroke and York come on with their retinue, a flourish sounds. "Henry VI", the first historical play, opens with a dead march and calls for drums, alarums, and flourishes within the play. This shows, quite conclusively, I think, that Shakespeare used

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music from the beginning to lend impressiveness to certain scenes.

In the later plays flourishes to herald royalty seem to be used more sparingly. "Julius Caesar" contains but two, both in Act I, scene ii. Caesar's first appearance, which is a ceremonious occasion, is accompanied by a flourish, while a sennet (which is much the same as a flourish) ushers him off during the scene. In "Macbeth" flourishes are used quite definitely for processional entrances or exits. When Duncan leaves the stage with his train at the close of scene iv, Act I, a flourish sounds. In contrast to that military exit, is the entrance of Duncan with his followers when he comes as royal guest to Macbeth's castle, Act I, scene v. Then hautboys play, to add ceremony to the occasion, but also to add to the peace of the scene by music that fits the mood. When Macbeth and Lady Macbeth enter as "king and queen", according to stage directions, a sennet sounds. Then the play ends with a flourish as the new king with his followers makes the final exit. "Hamlet" ushers on the king and queen the first time of their appearance, Act I, scene ii, with a flourish and dismisses them in like manner. The scene is "a room of state in the castle" and the entrance requires ceremony. The next flourish is the occasion of the formal entrance of the king and queen for the conference with Rosencrantz and



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Guildestern, an occasion of ceremony also, Act II, scene ii. Once more a flourish summons Claudius and Gertrude, Act III, scene ii, when, with their courtiers in the hall of the castle, they come to witness the play. It is interesting to note that in both "Macbeth" and "Hamlet" there are no flourishes after Act III. In these two plays it seems evident that when an effective entrance is desired, the attention of the audience is drawn to it by music; but when the emphasis is on the action or the dialogue, there is no music. Thus after Act III, when the audience is absorbed in the tragedy unfolding before them, there is nothing to detract; impressive stage effects are no longer fitting except to end the play. The same is true, in general, in "King Lear." The flourishes come at the beginning of the play with the exception of the one in Act V, scene iii, for the entrance of Albany, Goneril, Regan, and soldiers. In this use of flourishes Shakespeare seems to have had a keener artistic sense of their appropriateness than

"Venice." A flourish of horns is used to and sends away the prince of Morocco with all his pomp, Act II, scene i and vii. So also in the Prince of Arragon's entrance, Act II, scene ix, and Desdemona's return home, Act V, scene i. "A Midsummer Night's Dream" offers such an example for the entrance of the duke and his train, Act V, scene i.

E. Coelling, G. H.: "Music on the Shakespearean Stage", page 47.

Gallienstein, an occasion of ceremony also, Act II, scene II. Once more a Russian summons Glendina and Gertrude, Act III, scene II, when, with their consorts in the hall of the castle, they come to witness the play. It is interesting to note that in both "Hamlet" and "Gallienstein" there are no flourishes after Act II. In these two plays it seems evident that even an effective entrance is desired, the attention of the audience is drawn to it by music; but when the emphasis is on the action or the dialogue, there is no music. Thus after Act II, when the audience is absorbed in the tragedy unfolding before them, there is nothing to distract; impressive stage effects are no longer fitting except to end the play. The same is true, in general, in "King Lear." The flourishes come at the beginning of the play with the entrance of the one in Act V, scene III, for the entrance of Albany, Cornwall, Regan, and soldiers. In this use of Russian Shakespeare seems to have had a keener artistic sense of their appropriateness than

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There seems to have been some conventional Ban- use of instrumental music in the plays of this period, quets, for music was almost always used to accompany banquets etc. and dumb shows or masques. In most cases hautboys were the instruments, although not always. In "The Spanish Tragedy", Act I, scene v, the stage directions call for trumpets to play before the banquet. Although the stage directions do not specifically state, it is possible that the music lasted some time, for Cowling states that trumpets played sennets which lasted long enough for a banquet to be laid.<sup>2</sup> Hautboys play for the banquet in "The Maid's Tragedy", Act IV, scene ii, as they do while the royal banquet in Macbeth's castle is being laid, "Macbeth", Act I, scene vii.

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1. Flourishes for the processional entrances of royalty were not confined to historical plays and tragedies, but such plays contain more examples because they deal with royalty. There are, however, similar occasions for a flourish in "The Merchant of Venice." A flourish of cornets ushers in and sends away the Prince of Morocco with all his pomp, Act II, scenes i and vii. So also is the Prince of Arragon announced, Act II, scene ix, and Bassanio on his return home, Act V, scene i. "A Midsummer Night's Dream" offers such an example for the entrance of the duke and his train, Act V, scene i.

2. Cowling, G. H.: "Music on the Shakespearian Stage", Page 47.



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There seems to have been some conventional use of instrumental music in the plays of this period, but for music was almost always used to accompany dances and dumb shows or masques. In most cases dances were the instruments, although not always. In "The Spanish Tragedy", Act I, scene 7, the stage directions call for trumpets to play before the banquet. Although the stage directions do not specifically state, it is possible that the music lasted some time, for Cowling states that trumpets played whenever which lasted long enough for a banquet to be laid. Masques play for the banquet in "The Maid's Tragedy", Act IV, scene 11, as they do while the royal banquet in Webster's "The White Devil", Act I, scene 11.

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S. Cowling, G. H.: "Music on the Shakespearean Stage", Page 47.



As far back at least as "Gorboduc", music served as a background for dumb shows. "Endymion" calls for music to accompany the dumb show at the close of Act II. The stage directions do not specify what instruments, but it is likely that hautboys were used. Shakespeare definitely states that the dumb show in "Hamlet", Act III, scene ii, is to be performed while hautboys play. In the Elizabethan plays masked balls and masques often form a part of the action and, of course, they call for music. Act V, scene v, of "The Malcontent" presents a masked ball to the music of cornets. The sweet, flute-like, tones of recorders furnish the background for the masque which occurs in Act I, scene ii, of "The Maid's Tragedy."

Military processions were generally accompanied by drums, alone or with other instruments. With the entrances at the back of the stage, it seems quite appropriate to have soldiers enter with drums as a means of marshalling them to the front stage. There are so many examples of such entrances and exits that an enumeration of them would be tiresome. Marlowe marches soldiers off in "Tamburlaine" with drums, and in "Edward II" with drums and fifes. The soldier,

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1. Marlowe: "Tamburlaine the Great", Act II, scene iv, line 75.

2. Marlowe: "Edward the Second", Act III, scene ii, stage direction at the beginning of the scene.

As far back as "Gottschalk", music served as a background for dumb shows. "Knyazhenko" calls for music to accompany the dumb show at the close of Act II. The stage directions do not specify what instruments, but it is likely that mandolins were used. "Knyazhenko" definitely states that the dumb show in "Knyazhenko", Act III, scene II, is to be performed while mandolins play. In the Elizabethan plays masked balls and masques often form a part of the action and, of course, they call for music. Act V, scene V, of "The Malton and" presents a masked ball to the music of cornets. The sweet flute-like, low of recorder furnish the background for the masque which occurs in Act I, scene II, of "The Maid's Tragedy."

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1. "Knyazhenko": "Knyazhenko the Great", Act II, scene IV, line 70.  
2. "Knyazhenko": "Knyazhenko the Second", Act III, scene II, stage direction at the beginning of the scene.

Hieronimo, enters with a drum in "The Spanish Tragedy".<sup>1</sup> Shakespeare also follows this custom for military processions. In regard to soldiers and battles there seem to have been definite conventions with which the audience must have been familiar. Drums heralded and accompanied marching soldiers, alarums signified a battle going on, while trumpets announced important personages or events. In that way they were probably regarded as necessary stage business, not as an aid to the impressiveness of the scene.

As stage business there are several other instances of the use of music. In "The Old Wives Tale", the ghost of Jack says towards the close of the play: "Master, wind this horn, and see what will happen". Of course Euminides does so, as the stage direction bids. "The Jew of Malta" calls for church bells to be rung off stage so that Barabas may say: "How sweet the bells ring now the nuns are dead". Since the horn was the hunting instrument of the Elizabethans, it was a necessary part of the stage business for hunters, just as drums were for

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1. Kyd: "The Spanish Tragedy", Act I, scene v,  
stage direction after line 22.



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1. Ibid: "The Spanish Tragedy". Act I. scene v.



soldiers. When the hunters appear in "The Malcontent", Act III, scene iv, "cornets like horns" sound. A similar scene is found in "A Woman Killed with Kindness", Act I, scene iii, and in "A Midsummer Night's Dream", Act IV, scene i, in both of which the stage directions call for the sounding of horns.

To me it seems that there were definite attempts on the part of dramatists to arouse emotion and thus heighten the dramatic effect by the use of music; for example, Infelice, who has been given a sleeping potion, comes to life, after apparent death, to the strains of music. <sup>1</sup> Against a background of sweet sound the words of her father, the duke, anxiously watching over her, make a dramatic scene. Even more effective, because the scene is more skilfully done, is the awakening of Juliet to sweet music in "Romeo and Juliet", Act IV, scene v.

"The vilest out-of-tune music" called for at the opening of "The Malcontent" effectively prepares for the blustering entrance of Malevole in the next scene. Music sounds the keynote of this play as effectively as it does in Shakespeare's

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I. Dekker: "The Honest Whore", Part I, Act I, scene iii.

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"Twelfth Night"; but the two kinds of music are very different just as are the two plays. In "The Malcontent" the music is out-of-tune and so is Malevole as his name implies. He is out-of-tune with the world which has treated him so unfairly. "Twelfth Night" opens with sweet, sentimental music in harmony with the spirit of the play and the character of Orsino as he reveals himself in the languid words:

"If music be the food of love, play on."

"Twelfth Night" is a charming play of love-affairs and the audience is put into the mood for such a play by the music at the beginning.

In contrast to these opening scenes are the dead marches for funerals, such as are found at the end of "The Spanish Tragedy", "King Lear", and "Hamlet" which leave the audience in a solemn mood. Emotional effect to enhance the beauty of the scene is quite plainly the purpose of the music in Act V, scene i, of "The Merchant of Venice" as a background for the love scene between Jessica and Lorenzo. In our modern theaters that scene is made effective by artistic lighting effects and beautiful scenery; but even so, I feel that the music enhances the poetry. It always seems to me that music fits in most artistically with this scene. Apparently Shakespeare felt so too,



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since there is no special reason for music except that it adds beauty to the scene. And so Lorenzo merely says:

"My friend Stephano, signify, I pray you,  
Within the house, your mistress is at hand;  
And bring your music forth into the air."

Ford makes use of soft music to prepare the audience for the death of Ithocles in "The Broken Heart", Act III, scene ii, again to enhance the pathos of Penthea's death, Act IV, scene iii, and once more to heighten the dramatic effect of the funeral of Ithocles before the altar. In this scene the music serves as background for the action of Calantha and her women at their devotions. I could imagine this scene on the modern stage without music; perhaps it would be more dramatic in silence; but I feel sure that music heightened the effect on the Elizabethan stage.

Cowling calls attention to the fact that music was sometimes used "to produce or to enhance a supernatural effect", a use similar to that found "in the Chester Cycle, in the scene in the Drapers' play, where terror strikes the hearts of Adam and Eve when they hear the reproofing voice of God, while the minstrels played solemn music."<sup>1</sup> In "As You Like It", Act V, scene iv, Rosalind "is imagined by the rest of the company to be brought by enchantment, and is introduced by a supposed aerial being in the character of Hyman."<sup>2</sup>

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1. Cowling, G. H: "Music on the Shakespearian Stage", pages 70, 73.
  2. Shakespeare: "As You Like It", New Hudson Edition, line 102, note on page 141.

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Cowling calls attention to the fact that music was sometimes used "to produce or to enhance a particular effect", a use similar to that found "in the Chester Cycle, in the scenes in the Trupers' play, where terror strikes the hearers of Adam and Eve when they hear the reproving voice of God, while the minstrels played solemn music." In "As You Like It", Act V, scene IV, Rosalind "is imagined by the rest of the company to be brought by enchantment, and is introduced by a supposed aerial being in the character of Rymen."

1. Cowling, G. H.: "Music on the Elizabethan Stage", pages 70, 73.  
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To convey the supernatural effect Shakespeare calls for "still music" in the stage direction. That music used for emotional response was often inartistic and melodramatic, especially when it provided the background for a "scene in which men and women were taking part", is the opinion of G. H. Cowling.<sup>1</sup> There does seem to be a melodramatic use of music in "The Revenger's Tragedy", Act III, scene iv, where banquet music is heard at the death of the Duke who kisses the poisoned skull on the front stage. Perhaps the use of music to bring Hermione's statue to life in "The Winter's Tale", Act V, scene iii, also borders on the melodramatic; but I feel rather that the limitations of the Elizabethan stage made necessary some aid to dramatic effect in a scene like that. The scene itself may be melodramatic, but the use of music, in the absence of soft lights, seems to heighten the unusualness of the scene.

Titania ("A Midsummer Night's Dream", Act IV, scene i) orders music for its effect upon the characters:

"Music, ho! Music, such as charmeth sleep!"

It can easily be seen, I think, from the citations above, that music was used to add impressiveness and glamor to a scene, as stage business to give information to the audience, and to arouse emotional response.

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1. Cowling, G. H: "Music on the Shakespearian Stage", pages 73, 96.

To convey the supernatural effect Shakespeare calls for "still  
-music" in the stage direction. That music used for emotion-  
al response was often instrumental and melodramatic, especially  
ly when it provided the background for a "scene in which  
men and women were taking part", is the opinion of G. H.  
Cowling. There does seem to be a melodramatic use of music  
in "The Revenger's Tragedy", Act III, scene IV, where Ham-  
let is heard at the death of the Duke who kisses the  
poisoned skull on the front stage. Perhaps the use of music  
to bring Hermione's statue to life in "The Winter's Tale",  
Act V, scene III, also borders on the melodramatic; but I  
feel rather that the limitations of the Elizabethan stage  
made necessary some aid to dramatic effect in a scene like  
that. The scene itself may be melodramatic, but the use of  
music, in the absence of soft lights, seems to heighten the  
unrealism of the scene.

Titania ("A Midsummer Night's Dream", Act IV, scene I)  
orders music for its effect upon the characters:  
"Music, ho! Music, such as charmeth sleep."  
It can easily be seen, I think, from the citations  
above, that music was used to add impressiveness and glamour  
to a scene, as stage business to give information to the  
audience, and to arouse emotional response.

Sometimes music was introduced into the plays for apparently no reason. Such seems to be the case in "A New Way to Pay Old Debts" where loud music is called for at the entrance of Lord Lovell, Greedy, Allworth, and Marrall, Act III, scene ii. Lord Lovell is hardly important enough to be preceded by loud music. It seems out of place just as it does in Act V, scene i, where again loud music is called for. Lovell was expected to appear that time, but Allworth and Margaret came instead. Their appearance calls for music even less. Shirley wrote in a stage direction for music in Act IV, scene i, of "The Lady of Pleasure". Theses seem to be the exception, however, rather than the rule.

Incidental music, then, for the most part has a natural place in Elizabethan drama. We seldom, if ever, think of presenting a play without carefully planning appropriate scenery and lighting effects. The Elizabethan playwright had practically no scenery and no opportunity to vary the lights. Music was his aid to artistic effect and he suited it to his purpose.



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Chapter V. Dances.

The drama is, to a certain extent, a reflection of the life and customs of an age. The characters who move about on the stage act and speak, for the most part, like the people whom they are diverting. There is, in other words, a national element. Professor Taylor in "The Story of the Drama" writes, "We may fairly expect to find some traces of the nationality of the author, since it is practically impossible for him utterly to escape from the influences of his race, his period, his surroundings. Even Shakespeare's Roman plays have a distinctly Elizabethan flavor."<sup>1</sup> The age of Queen Elizabeth was a dancing age. Villagers and city people took pleasure in dancing, while the Court was the scene of many stately dances at the revels of which the Queen was so fond. Of the various classes in Elizabethan England the Puritans<sup>were</sup> the only ones who looked down upon the pastime. At every village festival boys and girls, and even their elders, those who were spry enough, "tripped about on the village green." Morris dances were known to all the people of the countryside and were not only popular in England, but famous in all the courts of Europe. Agility, more than grace on the part of the performers, was greatly admired, partic-

Rela-  
tion to  
drama

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1. Joseph Richard Taylor: "The Story of the Drama",  
Page 544.

The first of the great events of the American Revolution was the Declaration of Independence, which was adopted on July 4, 1776. This document declared that the thirteen colonies were no longer part of the British Empire, but were now free and independent states. The Declaration was a bold statement of the colonies' desire for self-government and was a key factor in the American Revolution.

The second of the great events of the American Revolution was the Battle of Bunker's Hill, which took place on September 17, 1776. This battle was a tactical draw, but it showed that the Continental Army was now capable of standing up to the British in a conventional battle. The battle also boosted the morale of the Continental Army and showed that the British were not invincible.

The third of the great events of the American Revolution was the signing of the Treaty of Paris, which was signed on September 3, 1783. This treaty ended the American Revolution and recognized the United States as an independent nation. The treaty also set the boundaries of the new nation, which included all the land between the Appalachian Mountains and the Mississippi River.

The fourth of the great events of the American Revolution was the adoption of the Constitution, which was signed on September 17, 1787. This document established the framework for the new nation's government and was a key factor in the American Revolution. The Constitution was a bold statement of the colonies' desire for self-government and was a key factor in the American Revolution.

The fifth of the great events of the American Revolution was the signing of the Declaration of Sentiments, which was signed on August 26, 1848. This document declared that women were no longer part of the British Empire, but were now free and independent states. The Declaration was a bold statement of the colonies' desire for self-government and was a key factor in the American Revolution.



ularly "high leaping and stately movements. It is said that Queen Elizabeth was complimented on her high dancing."<sup>1</sup>

There were many types of dances known to the Elizabethans -- pavaues and almains, which were stately dances; jigs and morris dances, which were gay and lively; and the dumps, which expressed sadness. In such an age, then, it is not surprising to find dances often introduced into plays. If drama reflects the period, and this particular period loves dancing, some of the characters in the play will be sure to dance. Just as in the case of instrumental music, there was an attempt to suit the music to the play, so there is a similar attempt in the inserted dances. Sometimes, however, the excuse for a dance is very slight; perhaps we today would say that there really is no excuse at all. However that may be, I shall try to point out by reference to typical plays what kind of dances were used, whether or not they were accompanied by instrumental music, and, what excuse, if any, existed for their introduction.

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1. Black, Ebenezer Charlton; Black, Agnes Knox; and Freeman, Jennie Y.: "An Introduction to Shakespeare,"

stately "high stepping and stately movements". It is  
 said that Queen Elizabeth was complimented on her  
 "high dancing".  
 There were many types of dances known to the  
 Elizabethans -- pavanes and almaines, which were  
 stately dances; like and round dances, which were  
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 period loves dancing, none of the characters in the  
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 of sentimental plays, there was an attempt to  
 make the music for the play, so there is a similar  
 attempt in the Elizabethan dances. Doubtless, how-  
 ever, the excuse for a dance is very slight; per-  
 haps we today would say that there really is no  
 excuse at all. However that may be, I shall try  
 to point out by reference to typical plays what  
 kind of dances were used, whether or not they were  
 accompanied by instrumental music, and what excuse,  
 if any, existed for their introduction.

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1. Black, Katherine. *Elizabethan Drama*. New York: Dover Publications, Inc., 1955.  
 2. *Elizabethan Drama*. New York: Dover Publications, Inc., 1955.  
 3. *Elizabethan Drama*. New York: Dover Publications, Inc., 1955.

Dances within plays are not an innovation on the part of Elizabethan dramatists. In one or two of the Miracle plays a dance has been found, so that the dance as well as instrumental music, finds its origin in the early plays.

To classify these dances seems almost impossible. If a character in the play was the kind of person who would be likely to dance, he danced, even if the dance were no more than a few steps. Masques were a popular form of entertainment for the nobility, and so very often plays about lords and ladies had a masque within the play, especially as a form of entertainment at a wedding. Since many comedies of the period ended with a marriage ceremony, the writer often introduced a masque which depended chiefly for its interest upon music. - singing and dancing. Masquerades were also a custom of the period. Revellers in plays, then, were often masked, and sang and danced. A masked ball was such a convenient way of solving the problem, when the plot had grown very involved, that it was quite often made a part of the plot.

Besides the dances within the plays, there are indications that the waits between acts were enlivened by dances. Very often a play was followed by some such kind of entertainment after the close of the last act.



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Elizabethan dances within the plays, there are indications that the music between acts were often followed by some. Very often a play was followed by some such kind of entertainment after the close of the last act.

At this point it may be well to mention in detail The  
the masque, a special form of the drama, which became Mas-  
very popular at the Court during the reign of Elizabeth. que  
Ben Jonson was the best writer of masques and was  
aided in their presentation by Inigo Jones, who  
devised elaborate scenery for their background. They  
were very elaborate affairs, costing an unbelievable  
sum for production and depending almost entirely upon  
scenic effect, dancing, and singing for their appeal.  
They were written especially for the Court or for  
some special occasion in the life of a nobleman.  
Their presentation called for the assistance of  
many musicians. At the court of Henry VIII, there  
was a large staff of well-paid musicians, many of  
them of foreign extraction, usually Italian, such  
as the Ferrabosci and the Bassani families, who were  
court musicians for several generations. Queen  
Elizabeth increased the number of musicians at court  
because of her great love of music. According to  
Chambers: "At the end of her reign Elizabeth was  
entertaining at least seven bodies of musicians,  
whose members numbered in all between sixty and  
seventy. For wind instruments there were, besides  
the trumpeters, the recorders, the flutes, and the

# THE CASE

At this point it may be well to mention in detail the nature, a special form of the case, which became very popular at the Court during the reign of Elizabeth. Her reason was the best writer of reason and was aided in their presentation by Ralph Jones, who devised elaborate machinery for their presentation. They were very elaborate affairs, costing an undoubted sum for protection and depending almost entirely upon scenic effect, dancing and singing for their appeal. They were written especially for the Court or for some special occasion in the life of a nobleman. Their presentation called for the assistance of many musicians. At the Court of Henry VIII there was a large staff of well-paid musicians, many of them of foreign extraction, usually Italian, such as the Portuguese and the Basque families, who were counted musicians for several generations. Elizabeth increased the number of musicians at Court because of her great love of music. According to Chamberlain: "At the end of her reign Elizabeth was entertaining at least seven hundred of musicians, whose numbers numbered in all between sixty and seventy. For such instruments there were, besides the lute, the recorder, the rebec, the lute, and the



hautboys, and the sackbuts; for stringed instruments the viols or violins and the lutes. There were also an organist attached to the chapel and possibly <sup>1</sup> players on the virginals." These musicians were all professionals of great talent and held positions of honor in the Court. Those who were held in the highest esteem were the lutenists who were trained singers and composers as well and who sang songs of their own composition in accompaniment to their own playing. Their leader held the position of Lute of the Privy Chamber. Besides these there was also at Court a group of dancing-masters. The musicians composed the airs for the songs in the masques and arranged the instrumental accompaniment. The dancing-master devised the dances and trained the dancers. Thus we can see that the masques were very <sup>2</sup> elaborate affairs, more spectacular than dramatic.

Jonson's "Hue and Cry after Cupid" is a typical masque of the period written to be presented at the marriage of the Earl of Radcliffe's daughter. Inigo Jones designed the scenery, Alphonso Ferrabosco composed the music, and Thomas Giles, Master of Paul's boys, arranged the dances. A more illustrious company of artists could hardly be found in any age. Masques

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1. Chambers, E. K.: "The Elizabethan Stage", Volume I, Page 49.
  2. Chambers, E. K.: "The Elizabethan Stage", Volume I, Pages 48, 49; Pages 201, 202.



were given indoors, in a private theatre or in the hall of a nobleman's castle. There were probably front curtains which hid the stage from the spectators before the opening scene. For this particular masque, "Hue and Cry After Cupid," stage directions call for solemn music at the beginning when Venus is disclosed in a chariot drawn by two doves and two swans. The Three Graces accompany Venus. Soon Cupid enters with twelve boys who dance. Later a chorus of musicians, gorgeously attired as Hymen's Priests come to entertain with songs and dancing. Then the masque ends with the epithalamion, or marriage song. It is easy to imagine what a magnificent spectacle such a performance would be and what an enchantment to the ear also with the songs and instrumental accompani-<sup>1</sup>ment, both performed by talented artists.

Returning, however, to public performances of straight drama in the theatre, we find there many inserted dances, not so elaborate as those in the masques, but thoroughly entertaining, nevertheless, to the spectators. Lyly's plays, although not so elaborate, were more like the masques of Jonson than were the plays of other Elizabethan dramatists. They

Diver-  
sions

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1. Jonson: "Hue and Cry After Cupid".



were given indoors, in a private theatre or in the hall of a nobleman's castle. There were probably broad curtains which hid the stage from the spectators before the evening began. For this particular reason, "The and My After Supper" plays, which were discussed in a chapter above by two of the three Greek comedians, The Three Greek comedians, when they entered with their plays and dances, later a chorus of male and female actors as Hyman's Tristram comes to appear with songs and dances. Then the music ends with the explanation, or marriage song. It is easy to imagine that a magnificent spectacle with a performance would be and what an entertainment to the ear also with the songs and instrumental accompaniment. I want, now, to mention by talented artists.

Returning, however, to public performances of straight drama in the theatre, we find there many lesser dances, not so elaborate as those in the houses, but thoroughly entertaining, nevertheless, to the spectators. The plays, although not so elaborate, were more like the dramas of London than were the plays of other Hellenistic dramatists. They

contain much music and dancing but the stage directions are sometimes lacking so that it is difficult to tell just what Lyly had in mind for their production. Lyly wrote for the children of Paul's, who were masters of song and dance, so he naturally gave them opportunity to reveal their talents as often as possible. In "Campaspe," Act V, scene 1, a citizen of Athens brings his three sons to be taught by Diogenes. They show off their talents before the master and one of them dances. Such a dance is quite clearly inserted merely to give a good dancer a chance to show his skill and to please the audience. Probably there was a musical accompaniment, although the stage directions do not indicate it. The dance of the shepherds and shepherdesses in "A Winter's Tale," Act IV, scene iii, seems to me also just a dance for the entertainment of the audience. I cannot discover a better reason for the dance of Lillia and later the dance of Lillia and Pinac in Act II., scene ii, of "The Wild Goose Chase." It would seem that the author felt the need of a little diversion for the audience, since the sub-plot of which Lillia and Pinac are a part is slight. "The Lady of Pleasure," Act II, scene ii, calls for a dance by Celia and Bornwell in much the same way. It is true that

contains two kinds and dancing but the stage directions are somewhat lacking so that it is difficult to tell just what light had in mind for their production. They wrote for the children of Fanny's who were masters of song and dance, so he naturally gave them opportunity to reveal their talents as often as possible. In "The Dance", Act V, scene I, a dinner of African fruits and those seem to be brought by Diogenes. They show off their talents before the master and one of them dances. Such a dance is quite clearly illustrated merely to give a good dancer a chance to show his skill and to please the audience. Probably there was a musical accompaniment, although the stage directions do not indicate it. The dance of the Ethiopian and Ethiopianess in "The Dance", Act IV, scene III, seems to me also just a dance for the entertainment of the audience. I cannot discover a better reason for the dance of Maria and later the dance of Maria and Maria in Act II, scene III, of "The Wild Horse Dance". It would seem that the author felt the need of a little diversion for the audience, since the subject of water Maria and Maria are a part in a light. "The Dance of the Dance", Act II, scene II, calls for a dance by Maria and Barnwell in much the same way. It is true that



the characters in both those plays carry on a conversation as they dance, but the dance is not necessary to the plot, nor does it seem to fit either the occasion or the characters. They just dance because the dramatist chooses to have them do so. No doubt it was pleasing to the audience, but it hardly seems justifiable on the grounds of dramatic art. Beaumont and Fletcher wrote in a stage direction for music to accompany the dance in "The Wild Goose Chase;" Shirley did not for Celia and Bornwell's dance.

In the case of dances performed by fairies there Super-  
doesn't have to be any reason in the play for them to natural  
dance. One naturally expects fairies to dance, as beings  
Lyly has them do in "Endymion," and Shakespeare in  
"A Midsummer Night's Dream." In Act IV., scene iii,  
of "Endymion" the fairies enter while Endymion lies  
asleep. The stage direction reads, "The fairies dance,  
and with a song pinch him (Corsites), and he falleth  
asleep." The scene would sadly disappoint the audience  
if the fairies did not dance, not because the audience  
needs entertainment at this point, but because fairies  
are dancing creatures. I expect the fairies in  
"A Midsummer Night's Dream" to come on dancing, although  
Shakespeare doesn't explicitly state in a stage direction  
that they shall. He does, however, have Titania ask for

The characters in both these plays carry on a conversation as they dance, but the dance is not necessary to the plot, nor does it seem to fit either the occasion or the characters. They just dance because the other artist chooses to have them do so. No doubt it was pleasing to the audience, but it hardly seems that it was on the grounds of dramatic art. Beaumont and Fletcher wrote in a stage direction for music to accompany the dance in "The Wild Goose Chase": "Shirley did not for Colia and Borewell's dance.

In the case of dances mentioned by Fletcher there doesn't have to be any reason in the play for them to dance. The naturally opposite feelings to dance, as they have them in "The Wild Goose Chase" and Beaumont in "A Midsummer Night's Dream". In Act IV, scene III, of "The Wild Goose Chase" the feelings enter while Borewell is asleep. The stage direction reads, "The feelings dance, and with a song about him (Borewell), and he falls asleep." The scene would easily dispense with the audience if the feelings did not dance, not because the audience needs entertainment at this point, but because feelings are dancing themselves. I expect the feelings in "A Midsummer Night's Dream" to come on dancing, although Beaumont doesn't explicitly state in a stage direction that they shall. He does, however, have Titania say to

a roundel, which was a dance, upon her entrance, Act II, scene ii. As I have seen the play acted on the stage, the fairies entered and left the scene dancing. In "The Tragical History of Dr. Faustus," Marlowe makes the supernatural characters dance. These are not fairies, though; they are the devils who enter with Mephistophilis, give "crowns and rich apparel to Faustus, dance, and then depart." No music accompanies the dance which would probably be all the more terrible for the lack of it. Such a dance seems in keeping with the characters and with the scene. Similar to the devils in Marlowe's play are the witches in "Macbeth" who mutter their awful incantations around the cauldron as they wind up the spell<sup>1</sup> with a weird dance.

When Sir Andrew Aguecheek takes a few awkward steps Char- and then falls down, as that scene is sometimes played on after the stage, in Act I., scene iii, of "Twelfth Night," we expect him to do so as a matter of course. He is that kind of man, one who prides himself on his social accomplishments but who is really an absurd fool. Of course he thinks he can dance, and Maria and Sir Tobey are just practical jokers enough to make him show off for their amusement, as well as for that of the audience. The dance, or rather a few attempted dance steps, is a

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1. Shakespeare: "Macbeth" - Act I, scene ii.



a roundel, which was a dance, upon her entrance, Act II, scene II. As I have seen the play acted on the stage, the fainter entered and left the scene dancing. In "The Taming of the Shrew" of Dr. Johnson, "Katherine enters the stage, and the fainter enters and leaves the scene dancing. These are not faints, though; they are the devils who enter with Katharine, and then give "proper and rich apparel to Katharine, Bianca, and then depart." He must acknowledge the dance which would probably be all the more terrible for the lack of it. Such a dance seems in keeping with the character and with the scene. Similar to the devil in Katharine's play and the witch in "Macbeth" who enters with a witch in-  
 censement around the confusion as they wind up the spell with a wild dance.

When the fainter enters, a few seconds before and then falls down, as that scene is sometimes played on the stage, in Act I, scene II, of "Twelfth Night," we expect him to be as a matter of course. He is that kind of man, one who gives himself to his social ac-  
 complishments and who is really an expert dancer. Of course he cannot be an expert, and he is not a dancer, and that practical joke is enough to make him show off for their amusement, as well as for that of the audience. The dance, or rather, a few attempted dance steps, in a

part of the character of Sir Andrew. In the same class with Sir Andrew's dance in "Twelfth Night" is the dance of the shoemakers in "The Shoemakers' Holiday," Act III, scene v. Dancing was a popular form of entertainment among the Elizabethans. The shoemakers, as the title says, are on a holiday, so they dance in the play as they probably would<sup>do</sup>/in real life, especially if they had a chance to perform before the Lord Mayor, as they do in the play. So the stage direction calls for "a noise within of a tabor and a pipe", after which Simon Eyre calls in his apprentices who dance a morris for the Lord Mayor. The dance here fits the spirit of the play and the characters who execute the dance. Scene ii of Act I, in "A Woman Killed with Kindness," is somewhat similar. The action and dialogue of the whole scene have to do with the dance of the servants. The occasion is just after the marriage of their master. In scene i the wedding party had celebrated the marriage with dancing, so scene ii follows naturally. It is an occasion of merriment and a dance fits the mood. Musicians come on to play the accompaniment in both scenes. Perhaps one does not ordinarily associate beggars with dancing; however, the jolly beggars in "A Jovial Crew" dance and sing in both acts of the play. Since the whole play is entirely romantic with practically no attempt at realism and the beggars are

part of the program of Sir Andrew. In the same class  
with Sir Andrew's dance is "Twelfth Night" is the dance  
of the showgirls in "The Showgirls' Holiday," Act III.  
Scene 7. Dancing was a popular form of entertainment  
among the Elizabethans. The showgirls, as the title  
says, are on a holiday, so they dance in the play as  
they probably would in real life, especially if they  
had a chance to perform before the Lord Mayor, as they  
do in the play. So the stage direction calls for "a  
noise within of a fife and a pipe", after which Alison  
Tyrone calls in his explanation who dance a waltz for the  
Lord Mayor. The dance here like the spirit of the play  
and the characters who execute the dance. Scene 11 of  
Act I, in "A Woman Called Alibi", is somewhat  
similar. The action and dialogue of the whole scene  
have to do with the dance of the waltz. The co-  
action is just after the waltz of their waltz. In  
scene 1 the waltz party had celebrated the marriage  
with dancing, so scene 11 follows naturally. It is  
an occasion of retirement and a dance like the waltz.  
Waltzing came on to play the accompaniment in both  
scenes. Perhaps one does not ordinarily associate  
dancing with Alibi; however, the title suggests in  
"A Jovial Crew" dance and sing in both acts of the  
play. Since the whole play is obviously permeated with  
practically no attempt at realism and the dancers are



very romantic beggars, some not beggars at all, a dance is not out of keeping with the spirit of the play. Instead it seems to be an accepted part of the action.

It is difficult for us in this day to accept the dances of the madmen that were sometimes introduced into the Elizabethan plays. In order to understand them, we must understand the Elizabethan attitude toward the unfortunate. They had not our feeling of pity; they thought the madmen and fools were funny. So Middleton and Rowley brought on the madmen to furnish amusement in "The Changeling," Act IV, scene iii, and Webster used the madmen in a dance as a part of the torture in "The Duchess of Malfi," Act IV, scene ii.

One opportunity for a dance came in the introduction of a masque or a masked ball as a part of the plot. That became almost as common as the conventional disguise. Shakespeare uses it several times and other dramatists use it freely. Marston very cleverly weaves a masked ball into the plot of "The Malcontent." In Act IV, scene iii, he has the main characters as a part of the festivities of the court perform a dance, which especially pleases the Duchess. There is very little excuse for that dance, but the one called for in Act V, scene v, is an integral part of the plot and takes the form of a masque. The catastrophe is brought out during the masque which, of course, calls for a dance.

very romantic picture, and not perhaps at all, a dance  
is not out of keeping with the spirit of the play.

Instead it seems to be an accepted part of the action.  
It is difficult for me in this day to accept the

chances of the action that were suggested in the  
first the Alibi scene. In order to understand  
them, we must understand the Alibi scene. At the  
first the entertainment. They had not any feeling of  
play; they thought the action and the scene were  
play; they thought the action and the scene were

so Alibi and the scene brought on the action to  
the main action in "The Alibi" and IV, scene 11.  
and the scene was a dance as a part of the  
action in "The Alibi" and IV, scene 11.

The opportunity for a dance scene in the first  
act of a scene on a marked ball as a part of the  
plot. That became almost as common as the opportunity  
to dance. Shakespeare uses it several times and even  
characterizes it as such. In the first scene of the first  
act he has the main characters as a part

of the festivities of the party before a dance, which  
especially places the characters. There is very little  
excuse for that dance, but the one called for in act IV,

scene V, is an integral part of the plot and takes the  
form of a dance. The opportunity is brought out  
during the scene which, of course, calls for a dance.

Beaumont and Fletcher introduce a masque as a part of the wedding festivities in "The Maid's Tragedy", Act I, scene ii. There the dance is performed by the actors in the masque who are not characters in the main plot of the play. The masque itself has no part in the plot; it is merely a decoration, although one that is in keeping with the customs of the day. Marston uses the characters of the play in the masque and fits the masque into the main story. Both masques are accompanied by instrumental music.

In "The Revenger's Tragedy", Act V, scene iii, there is a masque accompanied by music under cover of which some of the murders are committed. "The Cardinal" contains a similar situation in Act III, scene ii. There the victim of a murder is enticed out during the dance, in the masque presented at a wedding. Shakespeare makes use of maskers, or revellers, in both "Romeo and Juliet", Act I, scene v, and "The Merchant of Venice", Act II, scene vi. In the first play the stage direction calls for music, and the masked ball is a part of the plot, for it is there that Romeo and Juliet meet and fall in love. In "The Merchant of Venice", Shakespeare does not indicate that music shall be played, nor that the maskers shall dance,



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use of masques, or revels, in both "Romeo and  
Juliet", Act I, scene v, and "The Merchant of Venice".  
Act II, scene vi. In the first play the stage direction  
calls for music, and the masked ball is a part of the  
plot, for it is there that Romeo and Juliet meet and fall  
in love. In "The Merchant of Venice", Shakespeare does  
not indicate that music shall be played, nor that the  
masque shall dance.

but the scene has been acted that way on the stage. That dance also is a necessary part of the plot, for the masked revellers give Jessica a chance to elope with Lorenzo in their midst. Shakespeare skillfully fitted both these musical diversions into his plot and at the same time added grace to the scenes.

As a means of vividly portraying the marvelous self-control of Calantha, Ford uses a dance in Act V, scene ii, of "The Broken Heart." The scene is one of wedding festivities. During the dance Calantha is brought the news of the death of her friend, of her father, and the murder of her lover; yet still she dances in order that she may not spoil the pleasure of her guests. It seems a bit far-fetched, perhaps, but the dance certainly does reveal to us Calantha, even though we may not get the effect that Ford intended.

The Elizabethans were very fond of dancing, as Spec- has been pointed out. It was quite a well-established ial custom of both public and private theaters to conclude feat- the program with a dance which had nothing to do with ures the play just presented. In the public theaters such dances were commonly known as jigs. The private theaters entertained their audiences with more elaborate dances by carefully trained dancers. Creizenach tells us that "these dances (in the public theaters) furnish

but the scene had been acted that way on the stage.  
This dance also is a necessary part of the plot. For  
the masked revelers give the king a chance to escape  
which he cannot in their midst. Shakespeare skillfully  
fitted both these unusual diversions into his plot and  
at the same time added grace to the action.  
It is a scene of vivacity contrasting the everyday  
self-control of Calantha. Now comes a dance in act 3,  
scene 11, of "The Broken Heart". The scene is one of  
wedding festivities. During the dance Calantha is  
brought the news of the death of her friend, of her  
father, and the murder of her lover; yet still she  
dances in order that she not spoil the pleasure of  
her guests. It seems a bit far-fetched, perhaps, but  
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the actors with a chance of exhibiting their strength and agility; indeed the connection of acting and music with the arts of the tumbler, the sword-player, and the acrobat was traditional among players and professional buffoons. The actors often performed feats of activity of this nature and dances gave them an excellent opportunity to display their talents in this direction. Besides this, scenes such as the wrestling match in 'As You Like It,' and the fight between Hamlet and Laertes ..... were no doubt very elaborately rendered on the stage, and assumed the character of exhibitions of strength or skill gratuitously inserted into the play."<sup>1</sup> The same thing is, no doubt, true of some of the inserted dances. The plays of the period supply us with good evidence of the custom of jigs or dances at the conclusion of a dramatic performance. Shakespeare points this out for us several times, of which I can mention but a few instances. In "Henry IV," Part II, the epilogue is to be spoken by a dancer, so directions read. The last line of "Much Ado About Nothing," reads thus in the speech of Benedick, "Strike up, pipers," after which follows the direction, "Dance, Exeunt." This is certainly a chance for the actors to display their skill. "A Midsummer Night's Dream" has two dances just before the final speeches. The first is

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1. Creizenach; "The Elizabethan Drama in the Age of Shakespeare" - Book VIII, Page 394.

the actors with a chance of exhibiting their strength  
and agility; indeed the connection of action and music  
at the end of the number, the two-figures, and the  
soloist was really almost a new and original  
feature. The actors often performed parts of actively  
of this nature and hence gave them an excellent oppor-  
tunity to display their talents in this direction.  
Besides this, women such as the wonderful dancer  
"La Fée des Fées" and the light between them and  
the other ..... were no doubt very successfully  
combined on the stage, and showed the character of  
exhibitions of strength or skill, especially in the  
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Act II, the epilogue is to be spoken by a dancer, so  
directions read. The last line of "Much Ado About  
Nothing," reads thus in the speech of Rosalind, "Dance  
us, please," after which follows the direction, "Dance."  
This is certainly a strong proof for the actors to  
display their skill. "A Midsummer Night's Dream," has  
two dances just before the final speech. The first is

1. Shakespeare: "The Merry Wives of Windsor" in the Act II.  
Shakespeare - Book VII, Page 344.

the Bergomask, performed by the workmen, Bottom and his fellows; the other is the fairy dance by Titania and her train. Both, no doubt, pleased the audience very much and satisfied their expectations. "As You Like It" ends like "Much Ado," if the stage directions are followed, for Shakespeare designates that a dance concludes the play.

Beaumont and Fletcher make it quite clear to us that such dances were expected even between the acts, because in "The Knight of the Burning Pestle" they have the Citizen's wife say, Act I, scene iv, at the close of the act, "But, look, look! here's a youth dances!" as a boy, not a character in the play, comes on dancing; and again at the close of Act III, "Look, George, the little boy comes again: ..... George, I will have him dance. 'Fading,' - 'Fading' is a fine jig." This last, of course, shows the custom of allowing the audience to choose the dance. In this play there are other inter-act diversions besides a dance. After Act II., the fiddlers strike up, as the Citizen's Wife remarks; and after Act IV, Ralph gives an exhibition of his skill in elocution.

Dances, then, appear quite frequently in Elizabethan plays. They reveal the spirit of "Merrie England" which welcomed the pleasant diversion of

Con-  
clu-  
sions



the Houghs, performed by the women. Boston and his  
 fellow: the other is the fairy dance by Wanda and  
 her mate. Both, no doubt, pleased the audience very  
 much and satisfied their expectations. "An You Like  
 it?" asks Mrs. "Then add," at the stage directions are  
 followed. For Shakespeare designated that a dance con-  
 sidered the play.

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 a boy, not a character in the play, comes on dancing;  
 and again at the close of Act III. "Look, George, the  
 little boy comes again: ..... George, I will  
 have him dance. 'Twixt, 'twixt, 'twixt, 'twixt, 'twixt, 'twixt."  
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Dances, then, appear quite frequently in  
 Elizabethan plays. They reveal the spirit of "merry  
 England" which welcomed the pleasant diversion of

dancing in country and in town alike. Sometimes a dance is woven into the plot, as in the case of the masked balls; more often it is in keeping with character, such as fairy beings or serves as an aid to the characterization of someone like Sir Andrew Aguecheek; but, at the same time, dances are often introduced merely to furnish the kind of amusement that pleased the audience. The development of the Court Masques, which were largely song and dance, no doubt influenced the regular drama. Nevertheless, without that influence, I feel that Elizabethan drama would have contained many dances as a reflection of the customs of the day.

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influenced the popular drama. Nevertheless,  
without that influence, I feel that Elizabethan drama  
would have contained many dances as a reflection of  
the tastes of the day.



## Chapter VI. Songs.

From the pages of Elizabethan drama can be collected a volume of songs, some familiar to the audience of the day and some entirely new. Like the dances found in these plays, some of them have a very real place in the drama and some are merely interpolations. As the Elizabethans were a dancing people, so also were they a singing people. Besides, this was the age of the sonnets and the beautiful love lyrics. In musical history it was the period of the madrigals which are some of the most beautiful songs ever written. The Elizabethans, not having victrolas and radios, furnished their own music for entertainment. The great number of musical references in the plays of the period show that musical terms were familiarly used and understood by everybody.<sup>1</sup> We must remember, too, that the opera had not yet developed in England, so that the theater in Shakespeare's day was the place of musical as well as dramatic entertainment. When one notices the great number of songs included in the plays, one cannot but come to the conclusion that the audience expected some musical diversion within the play, and so the writer almost felt bound to insert some. The

Eliza-  
bethan  
songs in  
general

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<sup>1</sup>"Shakespeare in Music," by Elson devotes two chapters to Shakespeare's knowledge of music.

From the pages of Miss Schumann's drama can be collected a volume of songs, some familiar to the audience of the day and some entirely new. Like the dances found in these plays, some of them have a very real place in the drama and some are merely interpolations. As the Miss Schumanns were a dancing people, no doubt they had a singing people. Besides, this was the age of the soprano and the beautiful love lyrics. In musical history it was the period of the romantic which was one of the most beautiful songs ever written. The Miss Schumanns, not having violas and cellos, furnished their own music for entertainment. The great number of musical references in the plays of the period show that musical names were familiarly used and understood by everybody. As was remarked, too, that the opera had not yet developed in England, so that the theater in Shakespeare's day was the place of musical as well as dramatic entertainment. When one notices the great number of songs included in the plays, one cannot but come to the conclusion that the audience expected some musical diversion within the play, and so the writer almost felt bound to insert some. The

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"Shakespeare in Music," by Mason develops two chapters on Shakespeare's knowledge of music.

more skilful dramatist, of course, wove whatever music he introduced into the plot or made it consistent with a character. The others sprinkled in music without much regard to its suitability. Of the three types of music used--instrumental, dances, and songs--the last were used most freely. Instrumentalists formed a part of the theatrical companies; actors were skilled in dancing and especially in singing, so it was easy to insert songs in plays without causing any difficulties of production. Besides, Lyly, with his children actors of Paul's, had established a precedent of music within the plays. Schweikert writes, "Lyly was the first to introduce incidental lyrics into plays. Mythology, allegory, and pageantry were freely used. All of these romantic devices were adopted by other playwrights, including Shakespeare."<sup>1</sup> Although Lyly wrote primarily for the private theaters, his company also gave public performances,<sup>2</sup> so that the public had become accustomed to musical characters and musical interruptions from the beginning of the period of Elizabethan drama.

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1. Schweikert, H. C.: "Early English Plays", 900-1600, Page 51. See pages 16 and 17 of this thesis.
  2. Adams, Joseph Quincy: "Chief Pre-Shakesperian Dramas", note on Page 609.



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1. Schenker, H. G.: "Early English Plays", 800-1550,  
Page 51. See pages 18 and 19 of this thesis.
  2. Adams, Joseph Garvey: "Early Elizabethan Drama",  
note on page 202.

Lyly, who stands on the threshold of this Diversions  
period, wrote plays designed to be acted by the  
trained choir-boys of St. Paul's Cathedral and  
to be presented at the Court.<sup>1</sup> His aim, quite  
naturally, was to show off his actors to their  
best possible advantage. Plot, on the whole,  
was not of primary importance, nor was character-  
ization. A pleasing evening's entertainment for  
lords and ladies was the playwright's main concern.  
So in his plays, "songs are frequent, and occasion-  
ally there is a dance. Song, spectacle, artificial  
dialogue, and the arrangement of characters in groups,  
give an effect to the performance a little like our  
comic opera."<sup>2</sup> Thorndike has given a vivid picture  
of a typical performance of "Endymion" at Court in  
these words: "The great hall is filled, the Queen  
has entered and taken her place on the dais in the  
center. A concert of music is playing, the jewels  
flash in the candle light, the great lords ogle the  
ladies or glower at their enemies, the queen jests  
with an ambassador. The concert is over, and the  
prologue comes forth to announce the piece."<sup>2</sup> This  
sounds not a little like a description of an opening

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1. Adams, Joseph Quincy: "Chief Pre-Shakesperian Dramas",  
Page 609.

2. Thorndike: "English Comedy", Page 79.

city, who stands on the threshold of this period, whose place has been to be noted by the British society of St. Paul's Cathedral and to be presented at the Court. His aim, quite naturally, was to show off his actors to their best possible advantage. But, on the whole, was not of primary importance, nor was character-ization. A pleasant evening's entertainment for lords and ladies was the playwright's main concern. So in his plays, "songs are frequent, and occasion-ally there is a dance. Songs, spectacles, theatrical displays, and the arrangement of characters in groups, give an effect to the performance a little like our comic operas." <sup>1</sup> Thomson has given a vivid picture of a typical performance of "English" at Court in these words: "The great hall is filled, the Queen has entered and taken her place on the dais in the center. A concert of music is playing, the jewels flash in the candle light, the great lords and ladies sit or stand at their ease, the queen looks with an ambassador. The concert is over, and the prologue comes forth to announce the piece." <sup>2</sup> This sounds not a little like a description of an opening

1. Adams, Joseph Palmer: "Daniel Defoe's 'The History of the Progress of the English Nation'". Page 600.

2. Thomson: "English Comedy". Page 75.



night at the opera in our own day. Here again, as at the very beginning of the drama in England, the liturgical plays, we find actors recruited from the choir-boys and music closely connected with drama. By the nature of the plays that Lyly wrote, he could introduce songs on a very slight pretext. He did try, however, to lead up to them with suitable dialogue.<sup>1</sup> "Endymion," which is a "tale of the Man in the Moon," as Lyly tells his audience in the prologue, contains several songs.<sup>2</sup> The story lends itself to music quite naturally. There is no special reason why Dares, Samias, and Epiton, three pages, should sing. They merely say:

"Dares -- But see, thy master is asleep; let us have a song to wake this amorous knight.

"Epiton -- Agreed.

"Samias -- Content."<sup>3</sup>

And the song, a humorous one, follows. The song of Master Constable, two watchmen, and the three pages<sup>4</sup> has not more of a dramatic excuse for its existence; but, in a "tale of the man in the moon," any character may be allowed to express his thoughts or feelings in song as well as in spoken words, especially

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G.H:

1. "Cawling," "Music on the Shakesperian Stage," Page 20.
2. By Lyly, John; Edited by Neilson, William Allan, "Endymion," from "The Chief Elizabethan Dramatists," page 1
3. "Lyly: "Endymion", Act III, scene iii.
4. "Lyly: "Endymion", Act IV, scene iii.

night at the opera in our own day. There again, as  
 at the very beginning of the drama in England, the  
 theatrical plays, we find a new world of ideas,  
 novel-isms and such of itself connected with drama.  
 By the nature of the plays that they wrote, he could  
 introduce songs on a very slight pretext. He did  
 not, however, so lead up to them with suitable dis-  
 poses. "And then," which is a scene of the first in  
 the work, as they tell his audience in the pro-  
 logue, contains several scenes. The story leads  
 itself to some point naturally. There is no  
 special reason why James, Richard, and Philip, these  
 pages, should sing. They really sing:  
 "James -- Richard, my master is asleep; let us  
 have a song to wake him through his sleep."  
 Richard -- "James."  
 James -- "Richard."  
 And the song, a beautiful one, follows. The song of  
 Richard, beautiful, too, and then, and the three pages  
 had not more of a dramatic sense for the audience;  
 but, in a "tale of the man in the moon," any other  
 color may be allowed to express his thoughts or  
 feelings in some as well as in spoken words, especially

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1. "The Song" on the Shakespearean stage, page 20.
  2. "The Song" edited by T. S. Eliot, "The Song" from "The Song" (London, 1911).
  3. "The Song" and III, scene III.
  4. "The Song" and IV, scene III.

if the song is well executed, as it doubtless was by  
Lyly's choir boys. Emerson says of the rhodora:

"Rhodora! if the sages ask thee why  
This charm is wasted on the earth and sky,  
Tell them, dear, that if eyes were made for seeing,  
Then Beauty is its own excuse for being."

If we might be allowed to paraphrase, we could say of  
some of the songs in Lyly's plays, and in other plays  
of this period, that if ears were made for hearing,  
then music is its own excuse for being. In Act IV,  
scene iii, however, Lyly brings in fairies to put to  
sleep Corsites. Fairies are known as dancing creatures,  
so they dance as we expect them to; but they are singing  
creatures also and they do not disappoint their audience,  
for it is their song as well as their dance that en-  
chants Corsites and causes him to sleep. This scene  
calls to mind scene ii in Act II of "A Midsummer Night's  
Dream," when Titania says to her fairies:

"Come now a roundel and a fairy song;

.....

Sing me now asleep;

Then to your offices, and let me rest."

The fairies then dance the roundel and sing one of the  
loveliest of all the Elizabethan lullabies.



If the song is well executed, as its execution was by

Edie's older boys. Between acts of the play:

"Rhonda! If the songs are done right

This scene is worked on the cards and they

Tell them, dear, that if they were made for nothing

Then beauty is its own excuse for being."

If we stick to allowed to paraphrase, we shall say of

some of the songs in Edie's plays, and in other plays

of this period, that it seems very much for nothing

Then music is its own excuse for being. It is not

scene it, however, Edie writes in letters to me to

sleep together. "Edie's two songs are beautiful and new

so they dance as we expect them to; but they are singing

sometimes also and they do not distinguish their audience

for it is their song as well as their dance that en-

chants together and causes him to sleep. This scene

calls so much scene it is not it of "A Midsummer Night's

dream," when Titania says to her ladies:

"Come now a roundel and a fairy song;

.....

Sing we now asleep;

Then to your offices, and let us rest."

The ladies then dance the roundel and sing one of the

loveliest of all the Elizabethan lullabies.

"Campaspe", Act III, scene v, contains one of Lyly's finest lyrics for beauty of poetry. The musical setting is not known to us, but the song must have been a most charming one. In Act V, scene i, of the same play is a striking example of a song, inserted merely to give the actor a chance to display his talent. Sylvius, a citizen of Athens, brings his three sons to Diogenes to be educated. One, showing off for the master, sings. The song, like the one in Act III, scene v, is a pretty lyric. Act V, scene iii, contained a song, now lost, for which the scene was evidently created. Lyly inserted popular catches, as well as graceful lyrics, in his plays. "Galatea" offers such an example in Act I, scene iv; "Sapno and Phao", in Act II, scene iii, "Merry knaves are we three-a".

Sometimes Lyly attempted to fit a song to a character as in the case of Vulcan's song in "Sapno and Phao", Act IV, scene iv, where Vulcan sings a sort of anvil song while he fashions arrows. The song of the servants, "O for a bowle of fatt canary!" is not out of keeping with the characters, although not so much a part of them as are the rollicking songs in "Twelfth Night", a part of Sir Tobey, Sir Andrew, and the Clown.

"Campagna". Act III, scene V, contains one of

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inserted merely to give the actor a chance to dis-

play his talent. Evidently, a vision of Athens, perhaps

the three sons to Diogenes to be educated. One,

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Act V, scene III, contained a song, now lost, for

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popular catches, as well as graceful lyrics, in his

plays. "Gleasons" offers such an example in Act I,

scene IV; "Sappho and Phao", in Act II, scene III.

"Merry knaves are we three."

Sometimes Lyly attempted to fit a song to a

character as in the case of Volcan's song in "Sappho

and Phao", Act IV, scene IV, where Volcan sings a

sort of snail song while he fashions arrows. The

song of the servants, "O for a bowl of Rhenish,"

is not out of keeping with the character, although

not so much a part of them as are the following songs

in "Twelfth Night", a part of Sir Toby, Sir Andrew,

and the Clown.



In Lyly we find songs in the plays just for the beauty of the songs themselves and because the actors could sing them well; we find songs preceded by suitable dialogue; and a song sometimes in keeping with the character who sings them.

Lyly was closely connected with music in his official capacity as he "was probably assistant master<sup>1</sup> of the choir-boys of St. Paul's." Peele, another early Elizabethan dramatist, although he did not have the same musical connections and wrote, not for the private, but for the public theaters where actors were actors first and musicians secondarily, inserted songs in "The Old Wives Tale," somewhat after the style of Lyly, it seems to me. The first song, "Three Merry Men," which Shakespeare mentions in "Twelfth Night," Act II, scene iii, has but little excuse for being, except that it was familiar. The second song is preceded by dialogue which bears witness to the custom<sup>2</sup> of singing for amusement in Elizabethan days.

The harvest-men are evidently singing beings for Madge speaks of them, before their entrance, in these words; "But soft! who comes here? O, these are the

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1. Cowling, G. H.: "Music on the Shakespearian Stage," Page 19.

2. Peele: "The Old Wives Tales," lines 85-88.

in light we find songs in the place just for the  
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in "The Old Wives' Tale," sometimes after the style of  
light, it seems to me. The first song, "Three Merry  
Men," which Shakespeare mentions in "Twelfth Night,"  
and it, seems light, but not light's excess for being,  
except that it was familiar. The second song is  
preceded by dialogue which seems to be the origin  
of singing for amusement in Shakespeare's time.

The two songs are evidently singing before the  
large groups of them, before their entrance, in these  
words: "But first, who comes next? O, there are the

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1. Coriolanus, 3. 1. "Music on the Thracian stage,"

Page 19.

2. Ptolemy: "The Old Wives' Tale," lines 85-86.

harvest-men; ten to one they sing a song of mowing;" and of course they do, as the words tell:

"All ye that lovely lovers be,

Pray you for me.

Lo, here we come a-sowing, a-sowing,

And sow sweet fruits of love;

In your sweet hearts well may it prove!"

After the song they leave the stage until later, when they return to sing, "Lo, here we come a-reaping, a-reaping;" after which they make their exit. They are used in the play only to sing which seems like an imitation of some of Lyly's plays where songs are inserted merely as songs. There is no real dramatic reason for the songs, but the story is just a tale as is Lyly's "Endymion". In plays of this type songs fit in naturally without any reason more than a word or two in the preceding dialogue.

Fletcher's "The Faithful Shepherdess", is another such play. In Act I, scene ii, the shepherds sing in praise of Pan; in Act I, scene iii, Cloe sings a pretty song; in Act III, scene i, the God of the River expresses himself in song; while in Act V, scene v, just before the close of the play, all the characters sing once more the glory of Pan. This is a romantic play of imaginary beings who are not everyday mortals, so they may be granted the concession of song as a means of conveying their thoughts to one another. Fletcher



harvest-men; for in the days since a song of mourning:

and of course they do, as the words tell:

"All ye that lively lovers be,

Try ye for me.

Lo, here we come a-singing, a-singing,

And now sweet friends of love!

In your sweet hearts will they it prove?"

After the song they leave the stage until later, when

they return to sing, "Lo, here we come a-singing, a-

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are dead in the play only to sing which seems like an

imitation of some of Elvira's plays whose songs are

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reason for the songs, but the play is just a tale

as is Elvira's "Rhapsody". In plays of this type

songs fit in naturally without any reason more

than a word or two in the preceding dialogue.

Richter's "The Fatal Rhododendron", is another such

play. In Act I, scene II, the characters sing in praise

of Pan; in Act I, scene III, they sing a pretty song;

in Act III, scene I, the God of the River expresses

himself in song; while in Act V, scene V, just before

the close of the play, all the characters sing once

more the glory of Pan. This is a romantic play of

imaginary beings who are not everyday mortals, so they

may be granted the concession of song as a means of

conveying their thoughts to one another. Richter

justifies the music in his note to the reader which states that shepherds are "not to be adorn'd with any art, but such improper ones as nature is said to bestow, as singing and poetry."<sup>1</sup>

Following the tradition of music in the plays Extra- established largely by Lyly, and catering to popular necus taste, dramatists of the period often inserted songs which are entirely extraneous material, even though as songs they may be pleasing. There are so many examples that the use of extraneous songs seems to have been one of the faults of the period. "The First Three Men's Song" in Act III, scene v, of "The Shoemakers' Holiday," seems to be one of that type. The song apparently comes in the midst of the conversation, although Neilson makes a note to the effect that it is not certain at just what point the song was introduced.<sup>2</sup> In "The Malcontent," Act III, scene iv, three pages are introduced merely to sing, at the close of the scene, a song which has no dramatic significance. The song in "The Wild-Goose Chase," Act II, scene ii, is clearly extraneous.

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1. Fletcher: "The Faithful Shepherdess, - note "To the Reader," prefaced to Act I.
  2. Edited by Neilson, William Allan: "The Chief Elizabethan Dramatists;" note 7 on Page 379.

justifies the title in his note to the reader which states that elsewhere and "not to be regarded with any awe, but with laughter, once as nature is said to be a singer and poet."

Following the tradition of music in the past established largely by Italy, and extending to popular songs, fragments of the period often included songs which are entirely extraneous material, even though as songs they may be pleasing. There are no many examples that the use of extraneous songs seems to have been one of the habits of the period. "The

Three Trees Song" in Act III, scene v, of "The Merchant of Venice," seems to be one of this type. The song naturally comes in the midst of the conversation, although it seems a note to the effect that it is not certain at first what part the song was introduced. In "The Merchant of Venice,"

Act III, scene iv, there begins the introduction merely to sing, at the close of the scene, a song which has no dramatic significance. The song in "The Merchant of Venice," Act II, scene ii, is clearly extraneous.

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1. Merchant: "The Merchant of Venice," - note to

the reader," prefixed to Act I.

2. Edited by Wilson, William Allen: "The Merchant of Venice,"

Albany: The Albany Press, 1905.



During the scene one of the characters says, "A Song now!" for no apparent reason. Then, follow these stage directions: "Enter a Man," and "A song by the man, who then exits." The same play has two other examples of extraneous songs -- one by Mirabel towards the end of Act III, scene i, and the other by a Boy, who is brought on merely for that purpose -- Act V., scene v, -- when he presents a casket to Mirabel. The scene is evidently an imitation of the casket scene in "The Merchant of Venice," Act III, scene ii, Shakespeare, however, uses the song for atmosphere and perhaps as a key to the right choice. With his usual artistic sense he has the song sung off-stage, while Fletcher, with much less sense of the appropriateness of music, brings in the boy to sing while presenting the casket. It seems as though Fletcher felt that songs added to the interest of a play, so he introduced them. Certainly they add nothing to the plot nor to characterization. That Bosola, in Act IV, scene ii, of "The Duchess of Malfi," should, after three acts of spoken dialogue, suddenly decide to convey information by means of song, seems strange and out of keeping with the scene. Orgilus in "The Broken Heart," Act III, scene v, bursts into song just that once during the

During the scene one of the characters says, "A long  
now!" for no apparent reason. Then, following these  
stage directions "Enter a man," and "A song by the  
man, who then exits." The song which has two other  
examples of extraneous songs -- one by himself towards  
the end of act IV, scene I, and the other by a boy,  
who is singing on merely for this purpose -- act V,  
scene V, -- when he presents a letter to himself. The  
scene is evidently an indication of the character scene in  
"The Merchant of Venice," act III, scene II. However,  
poets, however, have the song for atmosphere and per-  
haps as a key to the right choice. With this mental  
analytic scene he has the song sung off-stage, while  
Fletcher, with great scenes of the atmospheric  
of music, brings in the boy to sing with something  
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them. Certainly they add nothing to the plot and so  
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"The Merchant of Venice," which, after three acts of  
spoken dialogue, suddenly decides to convey information  
by means of song, seems strange and out of keeping with  
the scene. Finally in "The Broken Heart," act III,  
scene V, presents into song just that once during the

play. The occasion is his assent to his sister's marriage with Prophilus. Even so, it hardly warrants expression in song since Orgilus is not depicted as a singing character.

Shakespeare was not exempt from such a practice either. The most striking example is found in "Much Ado About Nothing," Act II, scene iii, Balthazar comes in accompanied by musicians ("with music" reads the stage direction) for the sole purpose of singing the song, "Sigh no more, ladies, sigh no more." There is evidence that a singer was hired especially to play the part of Balthazar, at least on one occasion.<sup>1</sup> "As You Like It," presents another similar example in Act V., scene iii. For that scene two pages enter to sing the song, "It was a lover and his lass." Since that is the only time they appear in the play, it is evident that the song is an interpolation. The scene adds nothing to the plot, nor are the pages necessary characters. Both this song and the one in "Much Ado about Nothing," are in themselves lovely songs which have been the inspiration of many beautiful musical settings.

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1. Creizenach: "The English Drama in the Age of Shakespeare," Page 393.



play. The occasion is his return to his native  
hometown after a long absence. Even so, it hardly warrants  
expression in song since the play is not depicted as a  
melancholy occasion.

Shakespeare was not alone in writing such a piece.  
Others. The most striking example is found in "The  
Two Gentlemen of Verona," Act II, scene ii, where  
the two friends, who have been separated by a long  
absence, are reunited. The play is a comedy, and the  
occasion is a happy one. The song is a love song, and  
the song is a love song.

There is evidence that a song was also written for  
the play. The play is a comedy, and the occasion is  
a happy one. The song is a love song, and the  
song is a love song. The play is a comedy, and  
the occasion is a happy one. The song is a love  
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one. The song is a love song, and the song is a  
love song.

Songs, like instrumental music, are sometimes      Atmos-  
used for atmosphere.      Probably the best example of      phere  
that is the song in "The Merchant of Venice," Act III,  
scene ii, while Bassanio chooses the casket.      Other  
examples are to be found also in the works of other  
dramatists of the period.      Marston makes use of a  
song for that purpose in Act II, scene v, of "The  
Malcontent," where a song is being sung off-stage  
during which Mendoza enters and prepares for the  
murder of Fernege. The song lends atmosphere to the  
scene.

In "The Duchess of Malfi," Act III, scene iv, a  
song serves as the background for the dumb show in  
which some of the action of the play takes place.  
Another similar example is found in "The Broken  
Heart," Act III, scene ii, where a song accompanies  
pantomime at the beginning of the scene and preceding  
the spoken dialogue. In the same play another song  
is used in Act IV, scene iii, for somewhat the same  
effect. There, instead of accompanying pantomime, the  
song is used to create the effect of sadness; it is a  
kind of preparation for subsequent tragic events as  
Orgilus says in the closing speech of the scene.

"A horrid stillness  
Succeeds this deathful air (the song); let's know the  
reason:

Tread softly; there is mystery in mourning."  
Very much in the same way as the song used in Act V,

song, like instrumental music, are sometimes used for atmosphere. Probably the best example of that is the song in "The Merchant of Venice," Act III, scene ii, where Shylock chooses the record. Other examples are to be found also in the works of other dramatists of the period. Another case is of a song for that purpose in Act II, scene v, of "The Merchant," where a song is being sung off-stage during which Shylock enters and prepares for the murder of Portia. The song lends atmosphere to the scene.

In "The Merchant of Venice," Act III, scene iv, a song serves as the background for the duel now in which some of the action of the play takes place. Another similar example is found in "The Merchant of Venice," Act III, scene ii, where a song accompanies Portia as she begins of the scene and preceding the spoken dialogue. In the same play another song is used in Act IV, scene iii, for somewhat the same effect. There, instead of accompanying Portia, the song is used to create the effect of distance; it is a kind of preparation for subsequent tragic events as Portia says in the closing speech of the scene.

"A horrible stillness"

Suggests this deathly air (the song); let's move the

reason:

Tread softly; there is mystery in mourning."

Very much in the same way as the song used in Act V,



scene iii, of "The Cardinal." At that point in the play Hernando has come to confer with the duchess, and the nature of the song gives him the feeling that all is not well.

In this use of song there seems to have been an attempt to fit the music into the scene just as there was an attempt to use instrumental music for that purpose. The greater number of songs, however, seems designed particularly to fit a character; especially is this true in the plays of Shakespeare. There are a number of characters to be found in the plays of the period who are consistent singing characters. One of the best of these is Merrythought in "The Knight of the Burning Pestle," who is what his name implies, a merry old fellow, fond of his drink. He can't help singing, in fact, and he sings throughout the play. The songs of Merrythought make him a distinct individual. His first song:

"Nose, nose, jolly red nose,

And who gave thee this jolly red nose?" gives the audience the keynote of his character. Another good use of song to reveal character is in Marston's "The Malcontent," Act I, scene iii. The audience knows something of the character of Malevole before his entrance upon the stage by the song which

seems that, of "The Cardinal." At that point in the play, Hernando has come to conflict with the Duchess, and the nature of the song gives him the feeling that all is not well.

In this use of song there seems to have been an attempt to tie the music into the scene just as there was an attempt to use instrumental music for such purpose. The greater number of songs, however, seem designed particularly to fit a character; especially in this time in the plays of Shakespeare. There are a number of characters to be found in the plays of the period who are associated with certain characters. One of the best of these is "The Merchant of Venice" of the "Barnyard Follies," who is what his name implies, a very old fellow, fond of his drink. He can't help singing, in fact, and he sings throughout the play. The songs of "The Merchant" were his a distinct individual. His lines were:

"Rose, rose, jolly red rose,

and she gave thee this jolly red rose."

gives the audience the picture of his character. Another good use of song to portray character is in Shakespeare's "The Merchant of Venice," Act I, scene iii. The audience knows something of the character of Shylock before the entrance upon the stage by the song which

precedes. The short musical dialogue between Malevole and Maquerelle in Act V, scene i, also reveals one phase of Maquerelle's character. It is not unusual for people to sing as they work, especially in a singing age such as the Elizabethan Age. There are several instances of characters singing at work. One is found in "The Honest Whore: Part I", Act II, scene i. There Roger sings as he arranges the materials for his mistress, and Bella-front joins him in song while she makes herself ready for the day. The song of Lacy, in disguise as a Dutch shoemaker in Act II, scene iii, of "The Shoemakers' Holiday", is not quite so clearly an aid to characterization, but it is an aid to the disguise, I think.

The finest examples of singing characters are found in Shakespeare's plays. Sir Toby, like Merrythought in "The Knight of the Burning Pestle", loves wine, and wine renders him musical. The Clown is a born musician. He cannot help singing so he does sing whenever he has the opportunity. The drinking scene, which is also one of the most musical scenes, Act II, scene iii, of "Twelfth Night", is one of the best for character portrayal. There is no feeling that the songs and catches so jovially sung



proceeds. The short musical dialogue between Malvolio and Maria in Act V, scene 1, also reveals one phase of Malvolio's character. It is not unusual for people to sing as they work, especially in a singing age such as the Elizabethan Age. There are several instances of characters singing at work. One is found in "The Merchant of Venice" (Part I, Act II, scene 1). There is also an instance of Malvolio singing for his mistress, and Maria fronts him in song while she makes herself ready for the day. The song of Jack, in disguise as a Dutch shoemaker in Act II, scene III, of "The Shoemaker's Holiday", is not quite so clearly an aid to characterisation, but it is an aid to the rhythm, I believe. The finest example of singing characters are found in Shakespeare's plays. Sir Toby, like Merrythought in "The Knight of the Burning Pestle", loves wine, and wine renders him musical. The Clown is a born musician. He cannot help singing so he does sing whenever he has the opportunity. The drinking scene, which is also one of the most musical scenes, Act II, scene III, of "Twelfth Night", is one of the best for character portrayal. There is no feeling that the songs and catches so joyfully sung

by Sir Toby, Sir Andrew, and the clown, are put in merely to please the audience. It is perfectly clear that the songs fit both the characters and the scene. Another one of Shakespeare's musical characters is Amiens in "As You Like It". In the carefree group of banished noblemen living an outlaw life in the forest, there would surely be one who could entertain the others. Amiens is that one who beguiles the time in song. Likewise, of course, the melancholy Jacques would feel called upon to show his wit in imitation. The clown in "King Lear", Act III, scene ii, sings a stanza from the clown's song in "Twelfth Night", Act V, scene i, except for a slight change in the words. Lear's clown is not essentially a singing clown like Feste of "Twelfth Night", but the song does not seem to be out of keeping with the character.

In "Julius Caesar", one of the touches that makes Brutus very human, a touch that arouses sympathy for him, is in Act IV, scene iii, when Brutus, weary of life but with kindly understanding for his servant,

Day spirit beings, such as fairies and Ariel are naturally expected to sing, just as they are expected to dance. We should also note the beauty of the fairies in "A Midsummer Night's Dream", if they did not sing. The lullaby which lulls Titania to sleep in Act II, scene ii, lends fairy charm and grace to the scene.

by Sir Toby, Sir Andrew, and the clown, are put in merely to please the audience. It is perfectly clear that the songs fit both the characters and the scene. Another one of Shakespeare's musical characters is Ariens in "As You Like It". In the pastoral group of banished noblemen living an outlaw life in the forest, there would surely be one who could entertain the others. Ariens is that one who begins the time in song. Like-wise, of course, the melancholy Jaques would feel called upon to show his wit in imitation. The clown in "King Lear". Act III, scene II, sings a stanza from the clown's song in "Twelfth Night". Act V, scene I, except for a slight change in the words. Lear's clown is not essentially a singing clown like Jaques of "Twelfth Night", but the song does not seem to be out of keeping with the character.

In "Julius Caesar", one of the foulest that makes Britain very human, a touch that answers sympathy for him is in Act IV, scene III, when Brutus, weary of life but with kindly understanding for his servant,



asks Lucius to sing him to sleep. The songs of the grave-diggers in "Hamlet," Act V, scene i, may offend the artistic sense of some critics. However that may be, the songs undoubtedly fit the characters who sing them. At the same time, they make all the stronger the contrast between the commonplace world and the complexity of Hamlet's character which makes the outcome of the play still more tragic. There can hardly be found any more characteristic songs than those of the witches in "Macbeth," Act III, scene vi; and Act IV, scene i. Their evil deeds would not seem real to an audience unless they were brought about by means of some weird song chanted to a strange tune. Witches are expected to utter wicked incantations in some unusual way, so they are only living up to their character when they sing the songs in "Macbeth." Marlowe has the Friars in "The Tragical History of Dr. Faustus," scene VII, sing the dirge before Mephistophilis and Faustus. Such a song is certainly consistent with both characters and scene.

Gay spirit beings, such as fairies and Ariel are naturally expected to sing, just as they are expected to dance. We should miss some of the beauty of the fairies in "A Midsummer Night's Dream", if they did not sing. The lullaby which lulls Titania to sleep in Act II, scene ii, lends fairy charm and grace to the scene.

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the witches in "Macbeth," Act III, scene VI; and Act IV,  
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unusual way, so they are only living up to their  
character when they sing the songs in "Macbeth."  
Macbeth has the witches in "The Tragedy of Macbeth" of  
Act I, scene VII, since the first before  
Macbeth's fall and fall. Such a song is certainly  
consistent with both character and scene.  
Day after day, such as "Fairies and Goblins"  
are naturally expected to sing, just as they are ex-  
pected to dance. He sings after the manner of the fairy  
of the fairies in "A Midsummer Night's Dream," it may  
be not sing. The fairy which sings in "Macbeth"  
is Act II, scene I, scene I, scene I, scene I  
the scene.

Of all the lovely spirit creatures found in Shakespeare Ariel is perhaps the most lovely. His "very being is spun of melody and fragrance."<sup>1</sup>

"A noteworthy feature of Ariel is that his power does not stop with the physical forces of nature, but reaches also to the hearts and consciences of men, so that by his music he can kindle or assuage the deepest griefs of the one, and strike the keenest pangs of remorse into the other."<sup>2</sup>

A spirit of the air like Ariel must exert his power in some unusual way. Being a spirit of beauty, he does it through the beauty of song. So Ariel sings his way through the play in several lovely songs.<sup>3</sup>

In contrast to Ariel, the other spirit being, Caliban, sings, but<sup>a</sup> song as much in contrast to Ariel's as his own character is different from that of Ariel.<sup>4</sup>

In "The Comedy of the Tempest," we find another drunken character whose condition has loosed his voice in song. Stephano twice sings a jocund song, once in Act II., scene ii; a second time in Act III., scene ii

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1. Shakespeare: "The Comedy of the Tempest," "The New Hudson Edition," Introduction, Page XI.
  2. Shakespeare: "The Comedy of the Tempest," "The New Hudson Edition," Introduction, Page xli.
  3. Shakespeare: "The Comedy of the Tempest," Act I, scene ii; Act V, scene i.
  4. Shakespeare: "The Comedy of the Tempest," Act II, Scene ii.



Of all the lovely spirits known to man  
 Shakespeare's Ariel is certainly the most lovely. His  
 "very being is pure of melody and harmony."<sup>1</sup>  
 "A noteworthy feature of Ariel is that his power  
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 of the one, and strike the conscience of the other."<sup>2</sup>  
 Ariel must exert his power in some unusual way. Being  
 a spirit of beauty, he does so through the beauty of  
 song. "No Ariel alone his way through the air in  
 several lovely songs. In contrast to Ariel, the  
 other spirit below, Caliban, sings, bays, howls as each  
 in contrast to Ariel's as his own character is dis-  
 tinct from that of Ariel. In "The Comedy of the  
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 a second time in Act III, scene II.

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1. Shakespeare: "The Comedy of the Tempest," The New Hudson Edition, Introduction, page 11.
  2. Shakespeare: "The Comedy of the Tempest," The New Hudson Edition, Introduction, page 11.
  3. Shakespeare: "The Comedy of the Tempest," Act II, scene II; Act V, scene I.
  4. Shakespeare: "The Comedy of the Tempest," Act II, scene II.

There are several instances in the plays where songs are used to show the unbalancing of a mind which has been normal before. The finest examples are the songs of Ophelia in "Hamlet".<sup>1</sup> The music enhances the pathos of the scene as nothing else could do, while the words of the song show how completely unconscious Ophelia is of her own distress. A scene that may be compared to these scenes in "Hamlet" for pathos is that one in "The Maid's Tragedy", Act II, scene i, where Aspatia, whose true love has been cast aside by her lover, sings a sad song to express her grief. Ophelia sings snatches of songs revived from her inner consciousness, which reveals the mind's loss of connection with present events. Aspatia is not unbalanced. She is conscious of her own condition and sings the song with full realization of its meaning. The condition of the two characters is different, but the pathos is made poignant in both by means of the songs. Middleton and Rowley have Antonio sing when he pretends to be mad, in "The Changeling", Act IV, scene iii. Evidently singing went with the unbalanced mind. Webster also has the madmen sing in "The Duchess of Malfi", Act IV, scene ii.

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1. Shakespeare: "Hamlet", Act IV, scene v, and vi.

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I. Shakespeare: "Hamlet". Act IV, scene v. and vi.



These examples have served to point out how Plot dramatists used songs to portray character. Sometimes songs were made a part of the plot in addition to the characterization, as in "Cymbeline", Act II, scene iii. On that occasion Cloten brings musicians to woo the lovely Imogen for him, while Shakespeare seizes the opportunity to weave in one of the most beautiful lyrics of the period, "Hark, Hark! the lark at heaven's gate sings". Very much like this is the song in Act IV, scene ii, of "Two Gentlemen of Verona", when Thurio woos Sylvia with that exquisite song, "Who is Sylvia".

A wealth of song, then, is one of the character- Dramatic istics of Elizabethan drama: songs introduced merely Value for diversion of the audience, because the Elizabethans liked songs in their plays and because many of the actors, especially Lyly's child actors, were trained singers; songs for atmosphere; songs to make more vivid the unbalanced mind; songs to fit the character, especially singing characters and supernatural beings; and at least one or two very lovely songs skilfully woven into the plot. If there were no legitimate dramatic reason for introducing songs, we may still be glad that the Elizabethan dramatists used them for the sake of the

These examples have served to point out how dramatic use is made of songs to portray character. Sometimes songs were made a part of the plot in addition to the characterization, as in "Cypselia", Act II, scene 11. On that occasion Cypselia sings a song to her lover, which is very lovely and beautiful. It was the opportunity to serve in one of the most beautiful lyrics of the period, "Mark, Mark! the late of heaven's gate sings". Very much like this is the song in Act IV, scene 11, of "The Gentleman of Verona", when Juliet sings with that exquisite melody, "This is Juliet".

A series of songs, then, is one of the characteristic features of Elizabethan drama; songs introduced merely for diversion of the audience, because the Elizabethans liked songs in their plays and because many of the actors, especially Lily's child actors, were trained singers; songs for atmosphere; songs to make more vivid the unbalanced mind; songs to fit the character, especially singing characters and supernatural beings; and at least one or two very lovely songs skillfully woven into the plot. If there were no legitimate dramatic reason for introducing songs, we may still be glad that the Elizabethan dramatists used them for the sake of the

beautiful lyrics found among them, such as this one from Lyly's "Campaspe", Act III, scene v:

"Cupid and my Campaspe played  
At cards for kisses. Cupid payd.  
He stakes his quiver, bow, and arrows,  
His mother's doves, and teeme of sparrows;  
Looses them, too. Then downe he throwes  
The corral of his lippe, the rose  
Growing on's cheek (but none knows how);  
With these, the cristall of his brow;  
And then the dimple of his chinne.  
All these did my Campaspe winne!  
At last, hee set her both his eyes;  
She won, and Cupid blind did rise.  
O Love! has shee done this to thee?  
What shall, alas! become of mee?"

The songs in Shakespeare have inspired so much lovely music that we can only mention a few of the best- Famous known which are familiar to glee clubs and concert. Songs singers the world over. Schubert's glorious setting of "Who is Sylvia?" is probably the most popular of all the Shakespeare songs. The Shakespearian music for the song has been lost, according to Elson.<sup>1</sup> "You spotted snakes with double tongue", the fairies' lullaby in "A Midsummer Night's Dream", Act II, scene ii, has been set to part music for choruses. "As You Like

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1. Elson: "Shakespeare in Music", note to page 86.



beautiful lyrics found among them, such as this one  
from Ily's "Compagnie", Act III, scene vi:

"Uglier and my Compagnie played

At cards for kisses, Gagli played,

He takes his silver, box, and arrows,

His mother's dress, and takes of arrows;

Laughs him, too. Then down he takes

The portrait of his lip, the love

Growing on a cheek (but none knows his);

With tears, the crystal of his brow;

And then the diamond of his crown.

All these did my Compagnie win;

At last, she got her wish and went;

She won, and Gagli played and lost.

O love! how does she do this?

What shall, alas! become of me?"

The songs in Shakespeare have inspired so much lovely

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It" contains two songs for which we have the music preserved from the seventeenth century. A setting for "It was a Lover and His Lass", Act V, scene iv, has been found in an old manuscript in Advocate's<sup>1</sup> Library, Edinburg, bearing the date A.D. 1639. Morley, who was a prominent London physician in Shakespeare's day, also wrote a setting for those words, which was published during the poet's lifetime so it is likely that Morley's music was composed especially for the<sup>2</sup> play. In Elson's book, "Shakespeare in Music" is a copy of the music for "Under the Greenwood Tree". Apparently the composer's name is unknown since it does not appear with the music.<sup>3</sup> Because the clown's song, Act II, scene iii, of "Twelfth Night", "O Mistress Mine, Where Are You Roaming?" occurs in Morley's "Consort Lessons"; there is some question<sup>4</sup> as to whether or not Shakespeare wrote the words.

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1. Elson: "Shakespeare in Music", pages 192, 193.
  2. Bridge, Sir F.: "Shakespearian Music in the Plays and Early Operas", page 19.
  3. Elson: "Shakespeare in Music", page 63.
  4. Shakespeare: "Twelfth Night", "New Hudson Edition", note to page 38.

It contains two songs for which we have the music preserved from the seventeenth century. A setting for "It was a Lover and His Lass", Act V, scene IV, has been found in an old manuscript in Advocate's Library, Edinburgh, bearing the date A.D. 1838.<sup>1</sup> Morley, who was a prominent London physician in Shakespeare's day, also wrote a setting for those words, which was published during the poet's lifetime as it is likely that Morley's music was composed especially for the play.<sup>2</sup> In Wilson's book, "Shakespeare in Music" is a copy of the music for "Under the Greenwood Tree". Apparently the composer's name is unknown since it does not appear with the music. Because the claim's song, Act II, scene III, of "Twelfth Night", "O Mistress Mine, Where Art You Roaming?" occurs in Morley's "Concert Lessons"; there is some question as to whether or not Shakespeare wrote the words.<sup>3</sup>

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1. Wilson: "Shakespeare in Music", page 102, 103.
  2. Briggs, Sir F.: "Shakespearean Music in the Plays and Early Operas", page 10.
  3. Wilson: "Shakespeare in Music", page 65.
  4. Shakespeare: "Twelfth Night", "New Hudson Edition", note to page 38.



It is quite certain, however, that the music was  
by Morley.<sup>1</sup> The original setting for "Hark!  
hark! the lark at heaven's gate sings," "Cymbeline,"  
Act II, scene iii, has been lost, but Schubert has  
put it in the class of musical gems with his  
beautiful music.<sup>2</sup> Ariel's gay little song, "Where  
the Bee Sucks," was set to music for one voice in  
1612, and later harmonized by John Wilson, Dr. in  
Music, and Professor of Music in the University of  
Oxford.<sup>3</sup> Wilson also composed a setting for  
"Take Those Lips Away," Measure for Measure, "Act IV.,  
scene iv."<sup>4</sup> Other eminent composers who have  
written music for Shakespeare's lyrics are Henry  
Purcell, Doctor Arne, whose "setting of the musical  
parts of 'As You Like It,' in 1740, will probably  
never be excelled," Stevens, Linley, Bishop, Haydn,  
and Horn.<sup>5</sup>

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1. Bridge, Sir F.: "Shakesperian Music in the Plays  
and Early Operas," page 19.
  2. Elson: "Shakespeare in Music," page 84.
  3. Bridge, Sir F.: "Shakesperian Music in the Plays and  
Early Operas, page 24.
  4. Elson: "Shakespeare in Music," pages 167, 168.
  5. Elson: "Shakespeare in Music," pages 314, 315.

It is quite certain, however, that the music was  
 by Monty. The original setting for "Hymn"  
 found the fact of Monty's name alone, "Hymn",  
 and it is the case of musical years with his  
 beautiful music. 2. Monty's very life song, "Hymn"  
 the New Music, "was set to music for one voice in  
 1911, and later harmonized by John Wilson, for in  
 1911, and Professor of Music in the University of  
 Oxford. 3. Wilson also composed a setting for  
 "Hymn" (see page 10), "Hymn" the version, 1911.  
 4. Wilson's setting of "Hymn" who have  
 written music for Monty's music are Henry  
 Russell, Boston, whose "setting of the musical  
 parts of the for him is, in 1910, will probably  
 never be published, "Hymn", Boston, Boston,  
 and Boston.

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1. Bridge, Sir F. "Hymn" music in the "Hymn"  
 and "Hymn" page 10.
  2. Wilson: "Hymn" in music, page 10.
  3. Bridge, Sir F. "Hymn" music in the "Hymn" and  
 "Hymn" page 10.
  4. Wilson: "Hymn" in music, page 10, 1910.
  5. Wilson: "Hymn" in music, page 10, 1910.

## Chapter VII, Some Conclusions

A wealth of musical tradition forms the background of Elizabethan drama, a musical age is its setting, and a musical people, its patron. In such surroundings music is inevitable in the plays, especially in a period when the drama "admitted no<sup>1</sup> neo-classical restraints". Drama worthy of the name "should be stark enough to stand alone, without the help of musical stimulants", as Cowling writes.<sup>2</sup> While undoubtedly the Elizabethans often introduced into the plays music that is extraneous or melodramatic, it is also true that in the best plays of the period whatever music is found there has a real dramatic value, either as an artistic aid to the pageantry effect or as an aid to characterization. The physical stage in any period permits but an artificial representation of life, and so each age has its dramatic conventions. Instrumental music is one means at the command of the Elizabethan dramatist of adding impressiveness to royalty, of enhancing illusion in the supernatural, and of intensifying a dramatic scene. The best examples of each of these uses are to be found in the works of the master dramatist of the period who, as

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1. Cowling, G. H.: "Music on the Shakesperian Stage", Page 98.
  2. Cowling, G. H.: "Music on the Shakesperian Stage", Page 73.



Chapter VII. Some Conclusions

A series of musical traditions forms the background of Elizabethan drama, a musical age in its setting, and a musical people, its nation. In such surroundings music is inevitable in the play, especially in a period when the drama "admitted no non-dramatic restraint". Drama worthy of the name "should be strong enough to stand alone, without the help of musical stimulus", as Cowling writes. While undoubtedly the Elizabethans often introduced into the plays music that is extraneous or melodramatic, it is also true that in the best plays of the period whatever music is found there has a real dramatic value, either as an artistic aid to the poet's effect or as an aid to characterization. The physical stage in any period permits but an artificial representation of life, and so each age has its dramatic conventions. Instrumental music is one means at the command of the Elizabethan dramatist to add impressiveness to reality, of enhancing illusion in the supernatural, and of intensifying a dramatic scene. The best examples of each of these uses are to be found in the works of the master dramatist of the period who, as

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1. Osalind, G. H.: "Music on the Shakespearean Stage", Page 98.
  2. Cowling, G. H.: "Music on the Shakespearean Stage", Page 98.

Creizenach puts it, "of all the poets shows the tenderest feeling for the musician's gracious art and has uttered many an immortal word in its praise."<sup>1</sup> Songs and dances have their place in the drama if they are introduced as aids to characterization or plot, provided they do not break up the unity. Many of the Elizabethan songs and dances are a very real aid to the dramatist, but also many of them are introduced merely as entertaining diversions. Despite that fact, however, the wealth of immortal lyrics that gleam like gems on the pages of Elizabethan drama and which have occasioned so many beautiful musical settings are their own excuse for being.

Whatever critics may feel about the dramatic value of music in Elizabethan drama, and there is much to be said on both sides, the fact remains that there is a treasure-store of music, especially of lyric song, within the plays, and that the best probable reason for its existence is that the Elizabethans were music lovers who went to the theater in somewhat the mood of Lorenzo when he says:

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1. Creizenach: "The English Drama in the Age of Shakespeare," Pages 391, 392.

Grünwaldt page 11, "Of all the poets whose the  
sundered feeling for the poet's position are  
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says:



"How sweet the moonlight sleeps upon this bank!  
Here will we sit and let the sounds of music  
Creep in our ears; soft stillness and the night,  
Become the touches of sweet harmony."<sup>1</sup>

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1. Shakespeare: "The Merchant of Venice,"

Act V, scene 1, lines 54-57

How sweet the moonlight sleeps upon this bank!  
Here will we sit, and here will we not move;  
To sweeten our souls: soft willows and the night,  
I  
Beside the babbling of the brook;

---

J. Shakespeare: "The Merchant of Venice,"

Act V, scene 1, lines 2-5

## Summary

Drama is allied to the other arts, and may make use of all. The Elizabethans were especially fond of music, the court patronized it, and the Elizabethan Age was the golden age of English music. Great stress was placed on music as a branch of education. England surpassed other nations in the use of music in the drama.

At first drama was practically all music and originated in the church. The Miracle plays contained many songs, mostly religious but now and then a secular song, and a few dances. The Moralities contained almost no music, the Interludes a little more, and the folk plays a good many songs and dances.

Early comedies contained more music than the early tragedies.

The Court plays had many songs and dances. They were more like musical comedies than straight drama.

Musicians were members of the professional groups of actors.

There was such a thing as a "music room" but no one is exactly sure of its location in the public theaters.



There is alluded to the other side, and may  
 make use of all. The Hittites were especially  
 fond of music, and some historical records show  
 Hittite music was the golden age of Hittite  
 music. Great efforts were placed on music as a  
 branch of education. Hittite music was  
 national in the use of music in the home.

At that time we practically all music and  
 originated in the home. The Hittite music contained  
 many songs, mostly religious but now and then a sec-  
 ular song, and a few dances. The Hittite con-  
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 early Hittites.

The Hittite music had many songs and dances.  
 They were more like musical comedies than straight  
 drama.

Hittites were masters of the professional  
 groups of actors.  
 There was such a thing as a "music room" but  
 no one is exactly sure of its location in the music  
 theater.

Many different instruments: strings, woodwinds, brasses, and percussion, were used in connection with dramatic performances.

Musicians sometimes accompanied dances; they almost always accompanied songs. Sometimes they came on the stage; sometimes they played off-stage.

The private theaters had more and better trained musicians than the public theaters.

Actors, in general, could sing well. They often sang the songs allotted to their part in the play. Sometimes hired singers sang the songs called for. In the private theaters the actors were all well-trained singers.

Sometimes composers wrote the music for the songs in the plays; very often the dramatist made use of familiar tunes.

Instrumental music was used freely in almost all the plays of the period.

Elizabethan plays contain many dances. Masks are a special form of the drama largely dependent upon music for their appeal.

Many songs, some very beautiful, are to be found within the plays of this period.

Certain general conclusions may be formed from a study of the music in the Elizabethan drama.

Many different instruments: strings, wood-  
winds, brasses, and percussion, were used in com-  
position with dramatic performances.  
Sometimes a single actor played several parts; they  
always accompanied songs. Sometimes they  
sang on the stage; sometimes they played off-stage.  
The actors themselves had more and better training  
than the English players.  
Acting, in general, was very well. Some  
others were the actors assigned to their parts in the  
play. Sometimes there were several actors  
called for. In the private houses the actors  
were all well-trained singers.  
Sometimes a company would be made for the  
stage in the play; very often the dramatist would use  
of English music.  
Instrumental music was used freely in almost all  
the plays of the period.  
Elizabethan plays contain many dances. There are  
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Certain general conclusions may be formed from  
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